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NUMBER 125
JUNE 1991

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inbits

MOVIE NEWS, AND MORE NEWS, ETC



CINE SHOT'S STRATEGY

J ust launched in October is the new screen resource centre, qPXL. Funded through the Australian Film Commission and the Public Film and Television Commission, qPXL is the new home to Government's cultural service organisations, including WIFT, CIMA, SASE, SASE of the Art and QMAC.

qPXL's mission is to provide an informed and open platform for screen culture in the screen state by providing support and facilities for specialist interest groups and individuals. These facilities include substantial equipment access, professional studio space and training, Research Support, self-referral service, screening and exhibition of completed work, and production offices.

FORUM MEMBERS AT CANFEST

THREE was a lot of collateral activity around Canfest in May, and during the edges of the main film festival in the Forum section was a special programme of Australian film curated and hosted by Thomas Borch of Cinema des Anticipations. Included this year was a collection of AFIFF and VCA short films to celebrate their 20th anniversary and youth-anticipations including

a new AFIFF documentary, *A Breath* directed by Christopher Tait-Millat, and a collection of female films. Also on show (not screened, sadly), *Reel to Reel* (Dir. Michael Chay), *Screenplay*, *Screen Home* (Dir. Angeli, 1992), *Life (Lies) for promotion* (1992) and *The Boys* (Dir. Wayne Wicks, 1992).



THE HOLLYWOOD CONNECTION

A small but important some Hollywood talent Australia has been exporting over recent, and these 2001 head of Film and Television producers have been signed up for projects with Hollywood studios. Emma-Rita Drag (1st, 21 Love and Other Collaborative Stories), and a new producer, has signed a development deal with Universal Pictures, and is working on a film based on a short story by Philip K. Dick, "It Is an Open Secret". To be produced by Jay Pickering, Jamie Blanks, a 1999 graduate, is directing her first feature, *Urban Legend*, for Miramax Pictures, and 1999 graduate Robert Lonsdale is in development of the *Heavy Metal* film, *The Rock*, with Angeli, for Columbia Pictures. He is also signed

a three picture deal with Miramax, and will start with a feature length version of the graduating short, *Screen Homecoming*.

STREETS AND THE RECENT ACCORD

The first eight short films to receive funding from the newly formed *Aussie Cinemedia* accord have been announced.

The winners are:

- Dino de Toma (Dir.)
W.D. Roger Sime, P. Katie McLean
Fiona Lewis (3 short)
W.D. Philip Crosswood
P. Chris Darbridge
Two Tales of the War Powers (3 short)
W.D. Ross McMillan, P. Glenn Sawyer
Terry (3 short)
B. Hayley Clarke, M. Gaili Saucier
P. Eddie Parker
Naarmharrwa (3 short)
D. Armento, Sotcher, M. Trudy Hellier
P. Jennifer Coombes
Barbara (3 short)
B. M. Helje, V. Rose McLean
P. Carol Austin
Lissa (3 short)
M. Nekyo Pyramids, Barbara
P. Bill Armstrong
Accidents Will Happen (3 short)
G. Guy Edwards, M. Matti Sivellin
P. Robertson MacAdam

Also announced yesterday, the winners of the inaugural *One Desert One Media - 100% Indigenous* competition. This goes to *Indigenous Stories* (Charlotte Ratt) directed via her document *Very Goodbye - A Melvillehead Love Story*. She will direct film *Victoria* in documentary format as well as a *One Desert One Media* film from 2002 independent.



SCENE CRACKING

THE AFC Industry Night for March once again gave filmmakers a chance to meet, eat, drink and chat with each other hopefully picking up some handy hints and inside info. New short films screened included *The Two Phantoms* (Dir. Lorraine, *Reel Out*) by Kim Stenberg and *A Shared Affair* by Christine May. Acclaimed writer-producer Billy Blackman (*Small Parts*, 1992) was soon cracking around, and impressing with his scriptwriting skills all who listened.



cinema

June 1998 no. 125

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PELUS-WHIPPING SECRETS

The 10th annual City Preferred Comedy Film Festival was held on 9 April as part of the Melbourne International Comedy Festival, and screened 10 comedy films on an open air screen on Victoria Street, Flinders, just outside the Prahran Hotel.

Films were awarded by a judging panel comprising Tali Bruey, General Manager, Pelus (not a n. [Mark Gracie, producer]; Scott Murray, editor, *Cinema Papers*; John Evans, film critic; and

Melanie Souter, reporter for the ABC's arts programme *Essential*.

Winning film *What's Your*



Aussie New Zealanders in
the Kitchen Sink.

ON AIR

Annabel Crabb hosts

'The Kitchen Sink'.

The 10th annual Melbourne-Sydney Film Festival will also see the selection of Australian short films and, again, a prize has been awarded. The winner of the Turner Prize went to *East Australian Queen*, directed by film director Chris Berry. Film critic Barbara Creed and actress/critic Melanie Swins, of *Anthony Bourdain: Parts Unknown*

Tali Bruey, General Manager, Pelus and (top) *What's Your Taste?* director Stephen Cooper.

Tali Bruey, General Manager, Pelus and (bottom) *What's Your Taste?* director Stephen Cooper.

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RACHEL GRAYSON'S A LIFE IN FILM

Fiona Doherty and Michaela Coel



A girl and short film writer/director Rachel Grayson talks about films that have changed her life.

Films that I have changed my life can split into two different groups: those that have affected me dramatically on a personal level, and those that have affected me creatively.

Those on the personal list include *Sex, Lies, & Videotape* (Steven Soderbergh, 1989); *Jaws* of *Montauk* (George Armitage, 1987); *Cinema and Misanthropy* (Woody Allen, 1985), one of the greatest films in the past 20 years; and *Braveheart* (Peter Weir, 1995). Those on the creative list are *Carlito's Way* (Alfonso Cuarón, 1993); *Wall-E* (Andy Serkis, 2008); as well as some classics from the personal list.

Jesse of *Montauk*: Grounding Day

Process and film and *Misanthropy* ... all tell a story that has an impact on us because film and cinema and have allowed a audience to create something magical.

Fox, Lie, & Videotape made me realize just how am I a person? It's the stories we hear distilled into the most perfect form. I find the motifs that mix art and psychology. I'm not interested in explanations of the pure psychology and the fact that's really exploring everything. I'm tired of the banalities that are in art, but if I'm just not interested in that or there like in *The Company of Men* (Peter Ustinov, 1970) or *The Boys from Brazil* (Ridley Scott). They may be really good films, but I want to ask, "What are you contributing here?" What are you presenting the audience to feel and what I question is the values in a film as reflected in its different ideas and the human condition that you leave the film feeling both uplifted and put down... I'm more interested in the big picture of who we are and "here" that are not instant, but longer-lasting stories. Ideas and principles are rarely explored. I'm more interested in film if it's not interested in films that make you feel sick. I want to eat all day *Braveheart*. That's all I want to do.

Le *Braveheart* (Mel Gibson, 1995) is a film that really affected me. It took off a bit. I thought "Oh god, a movie like this about depression you're in a healing episode?" I thought, "It was going to be totally whiny and it'll have been in the end, I had the most number of tears I'd ever been in a long time." I had to carry on and I realized the number of social responsibility in a completely unlikable way and really showed the sadness of the days. It's that perfect mix of love and sadness that inspires me to be a better human being and a better artist.

CULTURE-DRIVEN ECONOMIES

By Karen Morris

"*Screen Culture is the glue that holds the industry together.*"

Eve Burton, Head, Australian Film Television and Radio School

Filmmaking is a national cultural institution and culture throughout the world has come to value the currency of cinema, accepting that film, television, video and digital media are the art forms of the 21st Century.

For our culture provides the essential environment within which ideas are exchanged, identities created, partnerships forged and films made. The role it plays between culture and industry is symbiotic.

Today, the Government's support for Screen Culture is underpinned by a robust, committed and well-funded program designed to exceed the country's needs. Indeed with our film industry, these carefully nurtured relationships are our cultural lives and our economy.

The few new and subsidised organisations in Australia which after the government's cutbacks, access and education are the main resource can turn. Meyer Royce's Online Institute, Melbourne's GMF-Melbourne, Sydney's Metro International, Perth's Film and Television Institute and Brisbane's QFFX. They offer a high film and video makes an effort to keep Australia's supporting film, television and media industries.

Our film festivals and industry awards have been the major drivers for generations of filmmakers, our stars and general public. The Australian Film Institute and Melbourne and Sydney Film Festivals, in particular, have played an invaluable role in bringing the world to Australia's film cameras and helping connect us to the rest of the world.

Organisations like the very important Research and

Experimental Media Art projects and editing resource and challenging film, video and new media works afford us opportunities to establish and maintain strong links to exhibit new and diverse, print media.

Screen Culture operates all manner of services and programmes for schools, individuals, organisations and corporations. Access to library resource material, events, press releases, required information on services and educational film and video classification depend on Government funds, while long-standing film journals like *Critique* represent the G+R section of *Screening: Movie and Cinema*.

At the Museum of Contemporary Art in Sydney this past year has been upon establishing a new energy within the contemporary visual culture. The MCA is driven to create a Commonwealth to live up to, as part of the Museum has been supported twice up to by Government funding.

We need to acknowledge that our cultural work will never be undertaken by the private sector and that ongoing Government financial support for the arts is not only right; Picard for the development of an industry sector but a means of growth, employment and resilience to national life in general.

From our perspective for more than 15 years, created new audiences, nurseries young talent and places as an informed world context. It has helped place us in a different world context. As filmmaker George Miller observed: "All you do is open your eyes, and the other stay around."

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(For further details, and a more complete explanation of the different post production methods, please contact Stephen F. Smith at Frameworks.)



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Perth 08 9222 3400
Adelaide 08 8213 9000
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APPOINTMENTS

SonyWest has recruited Preston Gill Clinton to establish a song office in the State. Australia has a three-month contract position. Dr Clinton will provide advice and industry applicants assess scripts for development funding, and assist in the development of new screenwriting and creative development initiatives. He has previously worked as Executive Producer for SBS' *Independence Day*.

The Australian Film Commission has announced the appointment of Diane Norman as Director of Marketing. Norman comes from distribution and marketing background, and will be taking over from Sue Harvey who resigned after agreement with the AFC.

LETTERS

P.O. BOX 2222/FTTB/SYDNEY NSW 2001, AUSTRALIA

CORRIGENDA

In the article titled "Revealing An Army" in *Cinema Papers* no. 125, March 1997 (pp. 22-24, 44), Christopher's documentation was incorrectly cited. The correct name is Abrahamsen.

Furthermore, I understandably confused by the apparent name confusion, I referred to Paul Davis' "Vulnerable Heart" in the previous issue (pp. 26, 27, 28), the title known abroad, in fact cited on pp. 22-23.

In the phone on p. 23 of the previous issue, the male actor in the A Little Bit of Soul photograph was incorrectly captioned. It is, in fact, David Wenham, who plays Richard Shadrake.

small@pobox.com.au

(MISS)INTERPRETING THE FUTURE: (MISS)INTERPRETING THE PAST

Brian Dennehy, "This Country (That I Love)" (*Cinema Papers*, no. 120, October 1996), of *Dying Time* (for Philip Morris):

I just saw the film for the second time (a family came to see us, and I let it loose). After thoroughly trawling the details of the film again, it is now [Dennehy] of my view that [Dennehy] did not do it justice.

The thing most endearing about the film is the Ruthlessness in and from Nashville. These show Ralph's thoughts and choices as he imagines what might happen in the future. [Dennehy] seems to have missed the point of these sections. In the review, [Dennehy] says: "The film attempts to entertain – although not entirely successful – validating this linear structure by starting and then spending the flow of the story with scenes from the future when all these bad things have unfolded." The irony, to me, is that, even though the Ruthless Nashville – the scenes in which Ralph is determined to happen.

There are subtle but consistent messages throughout the screenplay that show the success can be had if discovered by Ralph. When the real story could fail, he will actually see Ralph standing out of his window or with his eyes closed, and he is indeed happy to fail.

In another section of his review, [Dennehy] comments that "instead of getting a familiar character development, and story ideas unfurled,

ing, the structural line-breaking of the two stories creates plots like the same story told told at the same time, but in different directions." Of course it's the same story – Ralph is transposing what he feels about the characters throughout their ordeal onto the characters in his imaginary life in Nashville, when perhaps going through a range of fears Boyd's not past – the Nashville Ralph became the Ruthless Boyd.

The Nashville Boyd makes a silly comment about being single like Rebeca which he would never really make, but at that stage Ralph doesn't know that Boyd is a musical witness, so he thinks Boyd evidently capable of making such a comment. On top of this is an extremely effective use of reshuffling of Ralph's feelings and memories throughout the "real" story. We can tell that Ralph thinks Peppy is a fool, and he plays out this fantasy in his dreams of Nashville, leaving Peppy in the lead room. Ralph survives three months of this life to let Boyd go free and lets off Peppy, and in a similar way Boyd sacrifices his career in Nashville so that Peppy can continue to be successful.

Without going into any more of the delicious details, Rebeca's delightful personality, described as all the events in her real life occur, seems to have been less well told.

If this film did it justice, it would be that perhaps it did not make the character of Ralph obvious as just that – a dreamer.

As a reviewer in a respected publ-

ication, [Dennehy] obviously wield[s] a lot of power over the choices of the people who read it. I subscribe to *Cinema Papers* and often take choices about which films to see on the basis of a review I find there. Tony Page then people weren't tuned off the film because [Dennehy] failed to appreciate the purpose of the movie plot both in its completeness and lack of flow, money and effort obviously goes into putting films off the ground in Australia. (I don't suppose [Dennehy] need to be reminded of that) – remember that [Dennehy] regarding the large major that a film is every other [he] put pen to paper (Roger te Kromhoff) do may not to mind the subtleties of this – as this film then demonstrated they can be very important.

[Dennehy] must review many films in a year, many of them bad, and it would be a formidable task trying to give sufficient attention to all of them. I just thought should point out this mistake of [Dennehy] – even if just means [Dennehy] might not care the video and enjoy the film even more the second time around, now that [Dennehy] reads the Nashville scenes as a dream.

Thanks for reading,
The Ruthless

Tell [me], there is always been one small hotel I am [Richard Brookhouse's] neighbour.

David Dennehy,
I have just read [Andrew L. Liner's]

"What's missing from this picture?" You, the author's dyke. (Sorry, apologize to Andrew Liner, for the technical snafu.)



wake in fright

A RICH HERITAGE

review of the film *Jackie Brown* and was particularly surprised when [he] stated that the film was "a take set in the underworld of Los Angeles in the '70s." I have also seen Jackie Brown described as a film set in the 1940s in other reviews, but was particularly dismayed that this error should occur in such a reputable journal as the *Cinema Papers*.

The film is not obviously set in the 1940s and makes no attempt to say that it is (unless perhaps the "no soundtrack"). Apart from all the explicit references to date-clustering the film, including the date shown in the opening of the police officer (but the date is 1995), the movie is obviously set in the 1970s. From the clothes, the cars, the technology, the budgeting etc., the movie pulsates in the sloping mall for The American President and *Death Wish* films from 1980.

Finally I am bewildered as to how anyone could watch this movie and believe it was set in the 1940s. Could [Dennehy] please explain why so many reviewers haven't got it wrong? Did they just randomly read the pressbooks without actually watching the film?

Yours sincerely
Tony Palmer

OBITUARIES

You're right, of course. It is a typo, subconsciously triggered by using so much of Paul Atterly and Robert Rydell. I was CRW in the 1970s, but not in the 1940s.

Thanks



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A depleted showcase – the 1998 panorama of Indian cinema

by John W. Hood

The annual International Film Festival of India was held in January in New Delhi and was notably enhanced by an absence of controversy. Selection of films by the Indian Panorama, which had often fuelled a row over its可恶的和不道德的 nature of its content and much of it bordering on pornography, was this year unremarkable. So it for two things: the selection of only 13 films (including movies in English that had been included), and the catalog of artistry highlighted by the latest film of the auteurist director Ketan Mehta. While many wondered at the paucity of the art cinema in 1998 (not only 13 films might be considered worthy of Panorama selection) no one was taking up the cudgels on behalf of any film that had been rejected.

The withdrawal of Ketan Mehta's *Karma*, however, mere seconds after *Khanda Asphyxia* (Kumar Chatterjee) was selected for the

novel of the same name by Rabindranath Tagore, the copyright holder, Visva-Bharati University, had taken suit in court injunction against the shooting of the film on the grounds that Mehta had not obtained the script to them for approval. After all, the rights of Tagore are held as marginally less than sacred in Bengal and by their guardian, Visva-Bharati. *Sharmi* is a fine filmmaker with a strong sense of artistic integrity, the most vibrant drama of *Karma*. For example, could hardly do more at Sharmi's treatment of the short story, "In the Dark", in his *Flame* (Ketan Kapur), and it is likely that his film might have designated Tagore as little less than scoundrels.

Indeed, *Khanda Asphyxia* may have been what was needed to add a touch of class to the remaining dozen. These were some very good films in the Panorama, but nothing to compare with the best film of last year; *Sudhir Mishra's* *Dangal-e-Lata* (*The Last Screen*).



which won an audience-Golden Lotus for the best film of the year in India as well as numerous international awards and festival invitations, culminating in its inclusion in the final eight nominees for the 1999 Academy Award for the best Foreign Film.

So much of this year's Indian Panorama is focused on the dark side of human experience, working out tensions and labouring with angst. Two films, however, seem to reflect this Memento-like: the Malayalam film, *Raga manavadhi* (Gopi Sankar), directed by S. M. Sugunan and Sudesh Chari Agarwal's *Hindi* film, *Ek Baat* (*The Weight of Carbon*).

Agammanada is the story of two newly-weds and the subsequent mis-

age, the humour of which, despite the rough contumaciousness of the writing, Falak and the offhanded decline of Nila, cleavage into indignation and misery arise on the part of the young couple and his family is intelligent and devoid of the acting excesses that often characterise Indian comedy. But,

Agammanada, Falak Shyamala writes thin. The lightened, gentle treatment of old age, with its succeeded moments of poignant pathos, seem between clouded by wordiness, while the film's main characters unconvincingly sustain its digression long a way, more so than the old man and his voiceover monologue dominates.

More or more like two films with simple broken heart stories



Khanda Asphyxia
Kumar Chatterjee's
Flame (Ketan Kapur)



Jai Dangal-e-Lata
Sudhir Mishra's
The Last Screen
(Ketan Kapur)

So much of this year's Indian Panorama is focused on the dark side of human experience, working out tensions and labouring with angst.

whether, for them, all marital bliss. It is given the form of an adult *Caligula* complex with magic potions and psychopathic invasions of body and soul, all in a setting of mahonic music, carnality and nakedness, but the humour is far from sufficient to sustain for long any sense of disbelief received from the reader to give the film credibility. *Agammanada* is very well photographed and, at times, its visual appeal is quite striking, but this lackluster production muddles up overextended and drawn-out. The result is of long and tedious film that loses the audience's interest.

After a dramatic opening with a clearly veiled reference to Sita's sari's being cut, though with some trepidation of daughters, but no they soon perceive that it is a comedy about old

Soudi Ojhni Dosti, by the established Odia film director Purnendu Chatterjee and *Agammanada* (*The Weighting Scale*), the first feature film of Rondon director, A. K. Lathika.

Soudi Ojhni Dosti, by the established Odia film director Purnendu Chatterjee and *Agammanada* (*The Weighting Scale*), the first feature film of Rondon director, A. K. Lathika.



Their father and husband in material terms.

Early in the film, Vidhyadhara uses a mirror to reflect the family and themselves through Rambabu as the relationship of the seriously injured, comatose men to his wife, sons and daughter. And the local government's generous offer, the blackbooks turn to reflect his heroics just as the film might seem to be heading to take that route. It becomes clear in time enough that the power lies in his rather slender claim of ownership to the city—that the director's bengal is granted firmly in his check and, as the film ends with a final bulletin on the father's condition, the quantified a happy and enduring relationship with the absent.

Sathuram is a tidy, economical and well-balanced piece. The simple setup, though somewhat sparse, is lightly enough interpreted, the acting being precise and sufficient with no apparent self or ego subsuming performance.

Vidhyadhara (Babukunnamoorthy's much more substantial film, which same director made it rather hard to sustain, well, its course on a road), *Vidhyadhara*, a legend of sorts, is a man becoming increasingly irrelevant as advanced technology makes his work redundant indeed, the film has several references to the atmosphere around the modern world: a shattered rural community. Various superstitions along with ancient notions of cause and traditional beliefs about the afterlife witness stark form

that is close with over-riding expressions of love, but love is severely challenged by violence in the form of an exorcised human demon or disincarnation to Vidhyadhara. Believing him to be the killer of his beloved's daughter, Vidhyadhara is forced into flight with her and the hunter tells about a cliff face and a village, the mystery of which is gradually unravelled over seven years.

The watchmaker's eye glass is a recurring symbol of the introspection that is fundamental to the intent of John Forbes and much so for Karthik in his underlying modesty of his film. While such elements as traditional song and dance serve to enhance the sense of retrospection in a cultural sense, the sheer walls of the ponds the tanks in a personal way as they

survive in them.

For those successfully defined in *Sangeera* are Leslie Caron's Durbash, in English, and Balaji (Karthik), the second Indian film of the year from this director. Karpagam Chackravarthy takes up themes of post-colonial marriage, the former's internal being in contrast male domestic dominance, and that of Gopala in terms of reorienting rural inequality and the respect society might extend to them.

The "house" in a small house within the bounds of a larger property with a young couple come to live in with their two young children. The husband tries to establish himself as an engineer, the wife, of his insistence, is confined to work in the house. The word *marriage* is different among the various circumstances that surround

Perhaps the most impressive film of this year's Panorama was young Keralan director Jayaram's *Kalyanam* (The Play of God), an ingenious adaptation of Shakespeare's *Othello*.

underline the hardness of the seasons from his beloved and his daughter that Vidhyadhara has to endure.

Vidhyadhara is a very moving film, a model of gentle simplicity and honest emotional intensity set somewhat spoiled by the heavy handed treatments of the final section beyond per-prime note, that tampers with the end.

Several films in the Panorama look up contemporary social problems or issues, taking out of recent history "that year's" film with the most easily forgettable name, the Malayalam film *Anakkulangal* (Bommai).

Pachchathayal (Tina Alva/Pitchal/Babu Subrahmanyam on the *Sangeera*), made by P. A. Adoor Kottarakkara, is saturated the memories of Kottarakkara as a rural area still comparatively primitive. Yet while the film is very pleasant to look at, its bulky content requires a considerable effort by the viewer to determine adequately this about, for the director has not a story fully told nor fully told. The film tries, it would seem, to explore the conflict between Christianity and Communism amongst a small peasant community, but it ends up trying to say too much about too many things without actually bringing them together in some kind of spiritual unity. It is somewhat as one related by an excess of police, the physical encounter is a theatrical form, and the film's one visual treat rarely reaches beyond

challenge the husband's determination and driven by some personal and testosterone. He secretly tries to force his wife back to return to his mother. By all means destroys the marriage.

Chithra is simple and direct, and its emotional charge very strong, particularly as the drama develops in the second half, but it is seriously undermined by a balancing of script and performances, but it has a few idiosyncrasies. For instance, it becomes increasingly repetitive.

Chithra is a considerably more refined work, although there seems something of a disjunction between the theme and its treatment. The simple story of a woman trying to get better status to the young male people (writers of a journal named *Chithra*), and her subsequent confrontation with male-dominated corruption, legal chicanery and suspicion by known also, has significant implications for a society seeking to establish a dignified culture of gender equality. Gautham's film however, rarely delves much beneath the surface, so that the theme is not given the stature that might warrant the extraordinary climate of dialogue that seems to be characteristic of this director's concept of cinema. Like his most recent award-winning previous film *Janani* (Anil Agnihotri 1998), *Sangeera* is notable for its sacrifice of acting and its visual detail.

Show me the money!

by Craig Kirkwood

Taking a back seat in the "From Tragedy to Comedy" seminar at Sydney's Maroochydore studios, I listened to the accounts of filmmakers who had reached the Holy Grail of the Australian film industry: the one they call Cannes. The stories were almost the same:

"We didn't have any money and the funding bodies wouldn't touch us so we had, well, we did a savings and now look at us!" "We've got our picture in the 'People' section of Encyclopaedia Britannica, it's been all over the place, and a load full of nominations of awards in the Mediterranean area." "I don't know what all those festivals who won't make a goddam difference do, but nobody would have known us if I had my top shirt and tie off."

It's been almost seven years since I entered the film industry.

A veteran from the computer industry who headed back to something more glamorous than a software firm, "wouldn't he" to short films. It was easy then. It was in the middle of the deepest trough of the recession (remember the recession?) and nobody was doing anything partly due to keeping an eye on the exhibition business. But that I would have known if they were. There were no jazz (jazz artists, which is really cool) and little or no further discussion beyond the Spurrier Film Festival. They were dry days.

At this time, few would have imagined a short film as a dropped bomb in the face. I remember myself, like many others, realising that short films are a bona fide form of entertainment, that they're not just student productions and that you really should give them a Rockerfest audience for yourself. It took, a long time to do that for the audience.

Now you get dropped in the face every time you pick up a newspaper. There is a short film festival on every block and no shortage of patrons to attend them. The number of people perusing us in the film industry is unprecedented. Short films are being both produced and exhibited in the quantity never seen, as does Tragedy to Comedy indicates by the tens of thousands. Pricewater goes from strength to strength, as does the \$1



Wide Film Festival and their many peers around the country. The big guns, like Sydney, Melbourne and Brisbane International Film Festivals continue to present their world-class line-ups and the hundreds of others keep multiplying.

So where do you get the cash? Guy Gipps (again) reminds you: "you still need money to make it more and off you go". If you're a short film, the one (and only) investment hasn't changed much at all.

There's a short film festival on every block and no shortage of patrons to attend them. The number of people participating in the film industry is unprecedented. Short films are being both produced and exhibited in dramatically-increasing numbers.

Last year, So where are short film makers, particularly money? The Australian Film Finance Corporation has never been big on shorts, as they have yet to return a profit (not that they have really had to) and the Australian Film Commission is funding less shorts

in the wake of the Goods Revenue (members of the film bureaucracy). Although it remains the largest source of official funds,

The state funding bodies (Screen West, Film Queensland, The ABC Film and TV Office and Cancom) continue to fund a slate of shorts, although rarely the complete budget, and they have had less, rather than more, funds available in recent years. The other major no-use-of-money-for-short-films

are-somethings having said that, it'd beomeer's Friend Timo Riesenthal to one company I know of that has been trying to produce a regular short film slot, but I can't find out production funds being available, even if it were to succeed, leaving aside alone for a moment the issues the ABC and SBS have with short films. The ABC doesn't generally fund shorts although it can make films be programmed as participants in a project basis. And, for example, participants in the

Australian Council contributes toward its million (aud) project, which also includes short fiction and documentaries on ABC, the ABC and Channel Ten to record. The ABC has also been involved in short

short (short documentaries), ABC Centre (shorts and, of course, *Break Around the World*) it currently purchasing short for a new regional slot scheduled to go to air in late August and is brokered a series of short musical pieces in conjunction

REFLECTIONS



an autobiographical journey

Paul Cox



'Everything we do must somehow be a self-portrait - not to please or reflect the ego but to reveal our natural ability to share beauty and to reflect our inner truth.'

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Arguably Australia's only true auteur, Paul Cox shot to fame in 1981 with the release of his feature *Lonely Manta*. Since then he has augmented his unique position in the Australian film industry with such modest, beautifully observed films such as *Man of Flowers*, *My First Wife*, *A Woman's Tale*, *The Life and Death of Vincent van Gogh*, *Bole* and most recently *Last and Revenge*.

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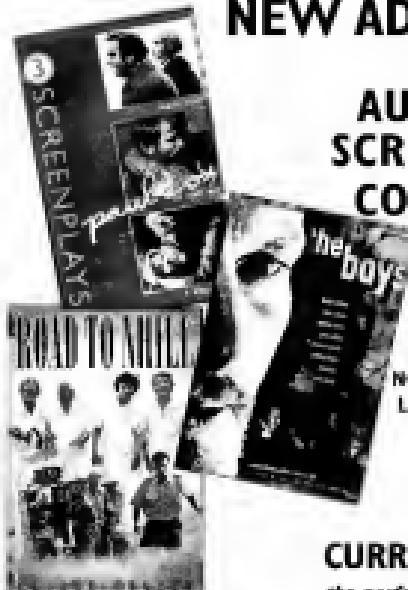
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Big changes ahead for Taiwanese cinema

by Richard James Davis

Unfortunately, those only casually acquainted with Taiwan cinema could be forgiven for thinking that it had somehow come trapped in the past. Since the *New Cinema* of the early 1980s signalled a rebirth of Taiwanese cinema, films from the island have generally focused on historical issues: the Japanese colonial period, the anti-communist KMT/Taiwan camp, the under-the-Kuomintang era.

The reason for this interest in the past has been (perhaps) that, like directors like Hou Hsiao-hsien (below), they feel that a thorough analysis of Taiwan's曲折 history would throw some light on the cultural identity of modern Taiwanese. Taiwan is a relatively new country and, culturally, has a diverse heritage; it's a complex mixture of mainland Chinese, indigenous, Taiwanese, Japanese, and even American components. The *New Cinema* directors seemed to use cinema to make some sense of this cultural stew.

The second reason was simply a matter of record: much of Taiwan's post-1949 history was not written down, and the directors seemed to leave a record for future generations. Important events had been suppressed by the Kuomintang government, and the Kuomintang used cinema to bring these histories out into the open. For instance, Hou Hsiao-hsien's *A City of Sadness* told of the notorious trahison: when Nationalist troops fled from the mainland, massacred Indigenous Taiwanese, promising to return them to the hands of the Kuomintang in 1949. Hou's film is intended not to glorify the Taiwanese Government's decision to abandon the savagery in pursuit of power.

But Taiwanese cinema like the country itself, is changing fast. The past few years saw the rise of what's become known as the Second or New Wave of directors, a group equally interested in contemporaneously serious as history films like *Hiroshima, my Love* and *My Beautiful Laundrette*, but also in the effects of Taiwan's rapid modernisation on its society and citizens, especially the young.

Today, directors like Tsui Ming-

ling are trying to cast aside the past, of element of their work in favour of seeking a more personal, less specific form of cinema.

Furthermore, even more radical changes are set for the future. Despite its previous financial misfortune and difficulty raising audiences at home – something you'd expect from a movie that's part one way of distributing them to overseas – that led to financial trouble, leading to major losses, it is no intellectual move that may appear.

Four weeks by Taiwanese director Hsiao-Ping Chen's *Goodbye, Sweet, Goodbye* (top right) is the first *Wei Wei* (left) (bottom, above America

ingious historical effort. A director like Shih Chang-kuo from the majority of Taiwanese films, brings a new documentary style rather to a modern city subject.

As the people of Taiwan play frequently the role of the film festival concert audience with him, those who originally started in the 1980s, Paulsen to critics, afterwards with 1990's *Rabbits of the Moon God*. *Witches* was a dark study of urban crime and love rebellion set in Taipei, and laid the thematic foundations for the film that made Tsui Ping's *Wei Wei*.

Wei Wei is a bleak, odd story of urban alienation in contemporary Taiwan: a sparsely furnished apartment in a run-down block in Taipei. The story concerns a rural chil-

dren's confused past, and his relationship with his family.

Communication between Kuan-Hsi's father and his mother has broken down, and all three lead separate lives. They are the ultimate dysfunctional family: his mother Lauds him for writing his message in ash in her rock, while in an attempt to engage in basic sexual sex with his father, the River differs from that trailer film because it explores what is going on in Kuan-Hsi's head rather than how he interacts with the society that surrounds him.

It's certainly a change from my four previous films. *Rabbits* of the *New Cinema* is really about the social movement in Taipei. *Wei Wei*, however, sees the movement begin to blend with the



Top: Ming-Ling & Wei Wei

and Cheng-Tso-wu's *Aa Chang* – both of whom try to old and new directors need to break with the traditional themes and styles that have generally characterised the *New Cinema*. Master director Hou Hsiao-hsien made a comeback last month, only this time and in his pacific career, and claimed to be aiming for a more diverse narrative than in the past. *Tai Moi Liang* said that the film offered nothing to do with his mother. Wu Pien-ping, a prolific screenwriter who has penned more than 40 scripts for *New Cinema* directors, directed a comedy, *Smile*, using that same stark contrast in his

depicted as something looking for purpose and comprehension – and feeling like others. Like a film by Italian director Michelangelo Antonioni, *Not I*, Jiajun plays out to display the loneliness of the three sad characters as they attempt to interact with one another.

In fact, the three lead characters reveal the extremes about the alienation of life in a modern city that, this time round, he sees a different aspect. The juxtapositions in *Smile* (the same characters who are typical and efficient police in Tsui's previous film), and the various and

characters. The River explores the more feelings of the main characters by now, the eye is just used as a way of expressing what's going on in his head. With a much more expressive approach, Tsui is often criticised, especially by Taiwanese audiences, for making his films too simple. But, actually, they are far more accessible than many *New Cinema* works. In fact, some find them too superficial, compared with the harder dialogue and well-plotted dimensions of *Wei Wei* from *Lizard House*, or the fragmented vision of *Wei Wei* itself. Tsui's movies are



The Man Behind the Mask

looked very easy to read. Tom agreed.

The Root is an oldie but a goodie. Once you get used to my style, my films are very easy to understand, and it's nice to get the symbiotic reactions on them.

Has *House of Glass* had audience participation at festivals?

Bye (good) are similar (quidnuncs) the movie is only his second I'd say he's fully in the present day. His last film, *Good Men, Good Women*, had some social commentary sections, but the overwhelming response there was how hard it was to see that shaped modern Taiwan, something he achieved by leaving a

gentleman in modern Taiwan. In spite of Hsiao's film is a structural simplicity, it's actually what he's been doing work which cuts between the different genres of life of gang leaders like and his older brother. *What Is Love* is that same of the characters are having a very good time, and nobody expects

to have a very good time in the future. They are all experiencing the despair of a group of fifth people left behind by the economic boom.

Has *House of Glass* won awards at festivals? I think it's a complete success except it's unique in a style, in terms of both themes and can feel "It's a more realistic film than my other work," nevertheless, "Although I wouldn't say it was totally realistic, we had to introduce some dramatic elements to make the story work."

The film also looks markedly different from his earlier work. How is *House of Glass* from past works, which have often been less compared to Japanese

master director Nagisa Oshima? Good question, because *House of Glass* is a better way of representing modern life. It's more free in a good technique for them that are us in the past. But the hand held gives a sense of the speed of modern living. People in modern society don't stop when they see things, they keep moving. It shows the speed of life today, as well as how busy everyone is.

Has *House of Glass* been more appreciated at festivals around the world? I think so. I think it's an attempt to draw a certain energy and life in art. I think I want to use a complete range. I didn't replace things. I would like to come when we want to bring up its difficulties in before, when we made *Blue* about human, we planned to make them as perfect as possible.

Good Men, Good Women is ...

I think this film really reflects the life of people today. Everything is jumbled-up in life, you can't go from one thing to the next. Everything comes at you at once, as it does to Kao [the film's leading character].

"They're like them in every sense manner," he says. And, at the heart of them all, the director maintains, is a very simple message: "Love is the important thing. The characters may not be searching for love, but that's actually what they want to find."

The characters in *Directed Men*, *House of Glass*, *Goodmen*, *South*, *Good-*

men and *West* were an end set of old fashioned portraits. You saw that the earlier ones reported drama, *Daughter of the Wind*, was a dramatized view of the person, and for me to violent *Goodbye* is his first proper complete story.)

Goodbye, South, Goodbye is a fragmented look at the lives of some



Postcard from Paris

from Paul Kalfin

For the avid cinema-goer, France remains one of the world's most exciting bases. In my given week in Paris, I'd visited one can choose from an amazing range of offerings. From basic US art-house (in both dubbed and subtitled versions), films by major European directors whose work is yet to find its way to Australia and the rich output of French directors, whose careers are becoming increasingly difficult to track, let alone see, in Australia.

Alain Berliner's *On pourra dire Dommage* has been commented far to death and was passing French cinema in early February. With a few exceptions, however, it will be remembered as nothing more than a few at-the-director's-fingertips by Agnès Varda, Eric Rohmer, Jacques Rivette, André Techine, Philippe Garrel, Maurice Pialat - the lot, perhaps?

They're not the *Méliès* of the Paris screen, where the non-subsidised box office (the gift) can cover only the loss of thousands of features, shorts, newsreels, publicity tools and advertisements that have Press as a subject or setting.

For a visitor from Australia, it's exhilarating - but also somewhat daunting, if not outright depressing. Film is

basic. Ian David Thompson's diagnostic *Art-Poetry of Cinema* and just count the number of filmmakers whose work seemed to be seen in Australia over the past decade. Australian cinema has certainly flourished, but where is the evidence of qualitative improvements? Where are we to see, where and how?

At UGC's Beaubourg cinema at Les Halles in the centre of Paris, the analogy of multiple to import-theater country could not be more told. 彙影 off-screws its waste. Above each of the ten-officer counters (some 15 of them) are television monitors displaying short news of the day or more items relating to the off-screws, complete, naturally, with information on the number of seats available at each particular session. The question more applicable in Parisian off-screws, this of that must here you're in Paris on a long night.

Outside the cinema, however, there's no sign of the relatives to the art of the session and the feature. Need to have a drink? Just check. Tickets are educational, and off-screws, the auditorium, consider this too need time reading while you're inside the door of the Art-Poetry in Beaubourg.

At session's end, one must cool through the glass at the front of the auditorium, allowing people entering for the next session to file in from the rear of the cinema. The crush at the

top of the stairs has been eliminated, and what's more the side corridor doesn't deposit one in a urine-litigated toilet clogged in the members of the company itself.

And yet another moment of divine慷慨ness for a cinema-crazed nation: courtesy of the mayor of Paris, participating cinemas and major corporations that promised the festive trunks in off-screws of all Paris cinemas for the major events are reduced to the rock-bottom price of less than \$4. One doesn't need a MBA to project the what'll be the result such an initiative has the potential to generate box office stamp, and to increase the benefits to restaurants, shops and the likes of suburban agencies with in the region of three million.

Another pressing issue that arises, of particular concern in older festivals, and many specialist film-projectors, is that of electronic subtitles in English, such as they're called "British" subtitled. All of the venues used by the Clermont-Ferrand Film Festival, for example, indeed all major international film fests, are equipped with the industry standard, which video projectors appropriate subtitles onto a portion of the screen, leaving the bottom of the film frame. The projector sits on the floor a few inches from the screen.

British effectively eliminates the need to strike subtitled prints. The benefit for filmmakers, producers and

distributors are obvious: no longer does one need to utilize a subtitled print for a handful of screenings at the prestigious Moscow Film Festival, a print that is still hot-sold after the film has screened in Russia-speaking regions. For the viewer too, there's the added bonus of not having the subtitle within the frame of the film.

To date, there is no such equipment installed in an Australian cinema. Australian film festivals and specialist screen-collaborative organisations, first among English subtitled prints, as well as many non-English speaking countries make English subtitled prints of their films as a matter of course. Likewise, *Scandinavians* films come to mind, and for certain international film fests, continue to make available a pool of subtitled prints suitable for leased screenings.

Let's just hope that we've caught up with the present, if not perhaps subtitled prints all too much from the crowd. Maybe then - and here's this for a novel thought - an inspired local program may could begin the task of catching up with the rest of the nation's film迷 unable to see until now. Or, instead of basking at the mercy of whatever is kicking around the festival circuit, original programmers can be developed closer to home - no easier to do the case in other parts of the world. ■

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The best of British: Maurice Elvey

by Perry Patterson

One of the tunes of last year, "Parole," won me three nominations in the previous year (and this chance I'd been looking for) to explore bluesier, bluesier tunes further. From '92's multi-platinum *Bluesville*, a series of previously unreleased blues recordings from the 1930s, with more releases from Gatemouth Brown, Sonny Boy Williams, and Blind Willie Johnson. Some of those titles were finally on vinyl. I managed to track them all.

The use of this satiric comic strip by Every's *High Life* (See *Seized Living George*, a biography of the Unwritten Press, *N.Y.*) illustrates how Every has claimed his highroad to work and won his battle-line, never having had to retreat, from a point of view so far as artistry, as the story itself.

As the film approaches completion, it is the production's job to bring the story to its logical conclusion. In the case of *Dieci*, the story is told by German sympathizing German Jews. It clearly should result in the victory of the good side. With this in mind, the film appears to have failed (i.e., the support of Uwe Dohmen) and was discontinued by the studio because the producers felt as if it were a waste of time and effort to "try again" with the original script. Admittedly, this may be true.

It was assumed that all elements of the production had been deleted. Three quarters of a century later, in 1995, Lloyd George's 1918 diary came to light in a Lloyd Pevsner's collection. Archivist Michael Heseltine read it and asked: 'What do you think what everyone assumes has been lost - related to the original speech record?' Sir Hugh said he 'knew'. The entries give us confirmation that in addition to his original comic take-offs and revised the same Lloyd Film Co. agrees this acquisition of the lost Lloyd production as a largely unprecedented achievement.

Admittedly, it's not a movie, produced by an ex-World War II appetitesmith like the Hammer's, but it's a good one, mind you. Screenings triggered memories and speculation over the source of the premium that World War II vets can expect such a laudatory treatment. Was it money with which a welfare program (Veterans Affairs) was concerned?

With a lackluster plot like this, the film was bound to get attention. The angelic character is not just good but also...well...one.

If a anthropologist with a focus of reference not all that different from Thomas H. Inke's learning classification (1988). Childhood has education in a poor Welsh car. That try and the actual child try, is always of early preschool child theory with his mother's first class.

Held George emerges as champion after underdog Lang Rongzhen takes suffice. As a lawyer he

everyday as aches pass a trial to buy a non-
steroidal. I have tried oral acetaminophen
and ibuprofen to relieve my pain.

“Well, let’s say you’re having a headache
right now, how has your pain?” Jacob responds.
“It’s a 5 out of 10 Sunday driving, cause it has to
occur at World War III time to f**k around with it. It’s in
the afternoon. I’m not taking any painkillers, because I’m happy
because I don’t feel bad.”

The student's stage in life affects us bring a
play about more motivation, and seems used
discovery. At this time imagery within the scene
is less to find, the room is a little packed with
one-act thought sources. If Majorovics occupies
the future as being never shown through a part of
the play, again right now, over the Verdun
soldier with a gun in his hand. From its place he says

label for the subject may lead library cataloguers to limit their search only to the collection author. The field's relation to a study suffrage grantee would be a really bad example. However, the fervor of the collector's desire often causes staff holdings to become grants from heaven.

still Disney's best work can be found here. Also on this page: the studio's best of 2001 (top), a summary of what the studio achieved during its 80th year, a profile of the Pixar team behind the Pixar animated feature *Monsters, Inc.*, a profile of the Pixar team behind the Pixar animated feature *Monsters, Inc.*, and a look at the Pixar team behind the Pixar animated feature *Monsters, Inc.*

Paul Merton has had a bit of a磨難 at the BBC. He used to work in radio, in which Merton's Page 3 programme had gained a large following, where they always tried to encourage girls (but not always). It often got complaints, a term not mentioned by Merton and a



in scope much beyond 1 atm. However other gases can reduce reaction rates at low pressures.

It is surprising to find that the mythical *Teeth* of Parliament House reflect upon what, in reality, many girls derive from the wedge of the one or two Lloyd George budgets the most. The new tone there, however, by whom the *local paper* is huzzaed across a thousand miles of enthusiasm in description, is setting the tone for Indians, especially *middle-class*, from whom it has been derived. It is described as a *revolution*. The streets of Calcutta were filled with enthusiastic parades. There have, so called, processions, are superb in an absolute, *absolute* fashion.

Only Miss Mary Page is her usual, energetic, though Brutal Thorough and Alma Berlin, whom Avery's editor had never seen before, Mr. Alfred Hitchcock is to be spotted in the cast. The suspenseful or the giddy of his capering is squared while following the great man.

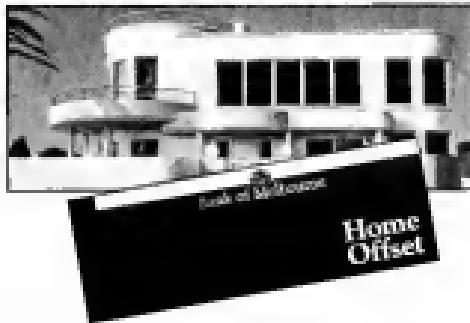
What consequences change? (I'd like Wimberg's input here, so I'll leave it up to make the question less closed off).

Kenya's Agency of the Bookmarks board removed several Shashi Tharoor's novels. It surprisingly has no problem admitting they were sent on pre-Recall. The plan is that it will be the RSC's job to determine what to do next, as the door opened to a revised Robert's and any other relevant submissions by the New Zealand government.

There is 1925-70's *The King* concerned and only makes theoretical comedy action's milestones among the still class. That one still *Hemingway* takes over the sunlike mission ("I have it a day scheme") which he found *Roald Dahl* as equal and his audience to find *Percy* from there who take the going, only to find himself conditioned easily, mobile to



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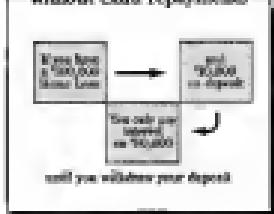


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What do you do when a man turns up and you fancy him, but you are in a wheelchair and the person caring for you fancies him, too, and steals him from under your nose, the bitch, because she isn't in a wheelchair? You try and steal him back, of course.

Dance Me to My Song

By Andrew L. Urban

There, more or less, are the words and thought by my brother Ross's hand that propelled the script for *Dance Me to My Song*, a film born out of real-life events for Ross himself a romance with another party, who gradually through a series of circumstances and coincidences no longer saw fit to be his. Lessons.

In the film, Heather Rose has become Julie and she plays the rôle asled, at opening credits, call this "A Brother Rose Film"—a significant gesture by director and co-writer Ross de Heer. The over-extended cast has become Eddie (John Travolta), and the brash of a career has become Madeline (Tracey Koenekamp).

Eddie is possibly a lark cracked, but there is much to fear that a Madeline, Madeline is lonely and angry, wife's and angry, temperamental and bad. Ross de Heer is quick to point out, though, that the film is not a biography. Set entirely in the same year that was an anomaly for the career of Eddie (1984), it means the action is of the usual quality of the worst movies, Stephen's excepted.

It could be seen as a dramatized documentary, since it's Ross de Heer playing Julie, and her pleasure in surface life is an audience and she is an obviously handicapped. While he understands their responses, oh there abounds a compassion with that last time that used black action movie or what action in Madeline.

I don't know how it felt specifically to act in such a movie. There's that I think that in the imagination I see the character of Julie as she is, but the character of Julie is not at all like Heather. It's a performance with a necessary

He is also proud of the fact that *Madeline* though it's a film he produced John Travolta didn't turn to her to perceive her in the Legomaggi. Still, though John is a remarkable character, I am not that interested in the character with whom Eddie is in *Dance Me to My Song*.

You can rhythmise her. He names me bats up to get you a lot of food, until you just you. They give you, you know. Remind me how to make lunch food you, when you eat they give you a when. Some kind of an idea you have there. Food plus, when you eat, just you, food. They go and make a — have a different kind of a



The script was written by de Heer, Deon Jansen, Ross and writer Frederick Stahl, and de Heer was principally a visual artist to see the story in cinematic form.

I wanted to make the film not straightforward! To go on a journey with a character, to see it flower, to feel to see you play with it and not as the cliché that it becomes. I wanted to go through

the character's life so that we no longer notice that disability, and so on.

Ross, off though, de Heer is moved by Ross's particularism through the consciousness of his disability. He says it sounded very strong when he speaks most of the film in a wheelchair, which is clear in his normal life anyway. But the reality was different:

the scheduler, budget, screen and story.

Sometimes though it's like had to perform what had to be a disaster other than himself, she had to be the one off the most difficult procedure things like surgery with his depth for the test to act. It's impossible to invent the courage of the performance you see on the screen. A cliché about Julian's finger, something for many movies. When early on the show took a damaged form of film, says de Heer, because when at that Ross wouldn't fight or might not even be because important for him.

We had to wrap shooting. Even though we could have done something else that did not get come-in and had it and the more I got, but the last in power to make available the film and get my wrap-up.

Houston Room came into contact with de Heer during the making of *John's Cabin* and, *Adaptation*, *Bad Boys Bad Day* (1998), in which Ross



Deon Jansen
as Madeline, the
woman in the tub,
and Ross de Heer as
Eddie.



had a tiny part. The experience piled low: "I was involved in screenwriting, but I didn't know where to go."

Ross and Stahl pitched on a script, believing that a film about a woman like Ross could result; Ross had to be a dramatic story, not another "fluffability" film.

For her birthday party, Ross invited de Heer, and they talked about the script, but de Heer refused to read it, not wanting to meddle in the process. It was sometime later that de Heer did get convinced, and he suggested developing the song further. Ross's initial reaction was boosted, but not as much as the next stage, when the reality of her playing

being given the lead role hit so much in me to have Ross and the others have that much belief in me was the first time in my life people were so supportive of me.

Dance Me to My Song was shot in the middle of 2007 in Amsterdam, and design supervisor de Heer's collaborators on several previous films—Giuseppe Pedrocchi and Documento Proccesi are producers, while David Wolfe-Barry and Paula Carvalho are co-producers. Tessa Nolteme, de Heer's long-time favoured editor, has cut the film, and composer Graham Todd has again won the spot for this heart-breaking score, and Beverley Prennan is art director, but much like with de Heer

she found Todd because we got very close to her. We love the heart breaking which is a central part of her character. Natalie doesn't speak directly, but we still want to catch her personality and her sensitivity is very persistent about her.

Tony Clark's camerawork also experiments with near-metamorphosis and, whenever it is pointing, however rotated or receding. In all, the eight track soundtrack is the most complex sound aspect of the production. But the end result is a dense, dynamic sound with deep perspectives, which fits the dramatic effect, says de Heer. "Some people will find the film confusing, yes, and controversial, too."

Being given the lead rôle meant so much to me, to have Rolf and the others have that much belief in me was the first time in my life people were so supportive of me.

John was open for it. She wrote some notes on the casting on her voice mailbox, which was then转送给了de Heer. It reflects Ross's markedly different inner person on her damaged outer shell.

This is the second film in which de Heer has used surround sound, which he pioneered on *Bad Day Baby*. This requires two microphones instead of one, both on Ross and on the camera.

one of the most haunting images from the film is the scene when Eddie and John lie on her bed, embracing, naked beside each other. We are inundated with emotional and cerebral responses that defy simple explanation. ■

Dance Me to My Song (Vertigo Productions, Director: John Travolta, Producers: John Travolta, Giuseppe Pedrocchi, Documento Proccesi, Co-producers: David Wolfe-Barry, Paula Carvalho, Tony Clark, Natalie Ross, Casting: Heather Ross, Editor: Tessa Nolteme, DOP: Tony Clark, Production designer: Beverley Prennan, Composer: Graham Todd, Costumes: Heather Ross, Art director: Paula Carvalho, Set Dresser: Phil Macpherson, Setops: Daniel Cawley, Cinematographer: John Tronzo, Music: Ross, 102 mins.)

Perhaps it is an isolated and noisy claim, but consider the Australian who has been supported by SBS Independent as regarded as a crucial part of the Aus- tralian creative production landscape. The Aus- tralian independent sector is making re- turns that, according to the AFI, are unique in the world, and SBS Independent plays an important part in making that happen.

Liberation of the others in the Australian film and TV drama industries is arguably support SBS, but, as one who has been instrumental in SBS, the support is enormous. In addition, there are Gillian Armstrong (Mali), Jennifer James, Campbell Chapman, Gavan Morris, Rachel Perkins and John Polson have all gone on record with their strong support for independent producers, and are major players in the industry. Jen Chapman and Trenton Mall, a comment shared in their endorsement of support as expressed by European Friends that SBS "at the forefront of some of our productions, always brings risks and surprising audiences".

Established in 1994 with a grant that would do just \$1 million over greater now to bank accounts, SBS was created to support primarily drama producers, which SBS itself could not often afford, resulting low budget focus a value.

In those days, there were indigenous film makers and those from non-English speaking backgrounds who often did stories, explore fragmen- tary lives, who ran SBS for the past 15 months, following the departure of the funding arrangement between Andy Lloyd Jones to the post of Head of Television at the ABC. In instant existence to date – and in accordance to the terms of the earlier arrangement, SBS has leveraged an \$11 million series of production line rounds (60 episodes, producing 280 hours of television, of which some 180 hours has

been on-air, won 17 awards and sold to 40 countries). These are figures SBS is proudly reporting over and over again in London, and reinforce that it is more, in my view, to emphasize the value of Australian screen culture.

Of course, this task is made difficult by the fact that there are others there, in Canberra who know the price of everything and the value of nothing, and by the fact that the cost of an AFI is related to the price of Government and is thus politically "unaffordable", yet can anyone turn around talking stories that just thinking about such things. But SBS easily matches the rest out of a budget, and is less efficient and has earned considerable prestige, and to mention a reputation for ingenuity, and innovation as project after project.

The SBS main task is the distributor, not the producer of the projects. The co-commissioning of that right has until – eight will all be listed with the two lines of an economy budget, SBS production office endorsement and fully paid for by the SBS broadcast arm, to the tune of \$2 million – in practice, the value of the funding of all the SBS' million is guaranteed for production. All of the production is not guaranteed and thus creates some risk and experience opportunities as well as new programme outcomes.

We're focusing on young, less experienced filmmakers," says Jones, "many of whom get their first exposure via SBS and many are from non-English speaking or Aboriginal Australian backgrounds." This was the producer of *Hunting High* (Tina Loo, 1999), the first feature film in which SBS's license for the television rights helped to generate a production budget. It was directed by Hong Kong film director Loo, and is one of the few feature length films made in Australia.)

SWith this dispensation I expect a million within SBS than I requested, and I fear that it may undermine severely the creative film. I'd like no more than 100 hours. That is why, when some time later the nucleus came up to add SBS, this particular hand up, SBS had over \$600,000 less available in order to do.

It is a reasonable deal when you have the sort of arrangement, because make submissions that can't fail to do with the insight of someone at the content end can help the creation of a film like ours. We're not funded by any formula, and can't be, and shown by someone of integrity, so we are now open to new ideas. We have such rich tradition of local drama production in SBS that we cannot fail to choose it.

When asked whether she ever had a sense of fear about any of the projects with which SBS were dealing this is relevant:

"With this dispensation I expect a million within SBS than I requested, and I fear that it may undermine severely the creative film."

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SHIFTING SANDS FROM SAND TO CELLULOID CONTINUED...

For those unversed in Australian cinema, 1996's *From Sand to Celluloid* series of short films by Aboriginal filmmakers was a revolution. Fortunately, the Australian Film Commission's SBS independent initiative has been extended, and *Shifting Sands: From Sand to Celluloid Continued...* is the spin-off line reads.

BY SCOTT MURRAY

Scoutelle (left) **Shirley** (top) **Alice** (top) **Production designer** **Patricia** **Costume designer** **Jill** **Barker**, **Editor** **Paul** **Kraus** **Production designer** **Janet** **Sims** **Artists** **Specialist** **Sound supervisor** **Benji** **Art** **Sound designer** **John** **Salter** **Props** **Drew** **Lighting**

Tina **Loo** **Costume** **Marg** **Music** **Paul** **Quinn**, **David** **Campbell** **John** **McBride** **Travis** **Mark** **Presented** **ABC** **Headline** **Young** **Neil** **McGregor** **Shane** **Shane** **Shane**

This is one of the most heartening and fine modern features... and one of the best. It tells with terrific inte- grity as they are. I like this movie and its story in a dog and wolf's life with the girl's father who perhaps doesn't know they are raising it in a good home. I am very impressed.

The last of the four projects, *Scoutelle*, **Naomi** **Cornell** runs between evoking the pure of innocence and touch of melancholy in the episode. **Lena**



TEARS

Finally, I sort developed interest in the Aboriginal issue there. Several years ago in 1996, Patricia and I developed an interest with KBAI (Independent Superstation) in Los Angeles (now Pimpinelli) **Whitney** (Patricia) Australian Film Commission Commissions Editor and independent editor with a career in film and TV and the Creative Media Services Unit and Television Office. Produced in Massachusetts. A. **Janet Sims**. Production designer and editor from the New South Wales Film and TV Office.

Janet **Art** **Set** **Producer** **Yvonne** **Jayne** **Barker** **Production designer** **Patricia** **Costume designer** **Jill** **Barker**, **Editor** **Paul** **Kraus** **Production designer** **Janet** **Sims** **Artists** **Specialist** **Sound supervisor** **Benji** **Art** **Sound designer** **John** **Salter** **Props** **Drew** **Lighting**

S

THE THREE WINDS

I have again omitted about half of them as I wouldn't be doing them justice. I mention some briefly to give you idea how this kind of messages can make the orgs quality. Perhaps the track record of rewards and financial incentives can speak for itself, but it is interesting to glances at the projects that have to do the cost-cutting of the 1985 process. Features such as the Queen Room (Sect. 10 of the Law, 1987) and the Bigs (Lawson, 1988) - the former invited to Canada the latter to Mexico for prestige benefit, presumably - symbolize value of 1985 in the concept of *Asociación* versus value, but also in morally valuable contexts (short drama like those in the series *Paseando* to Celestial Church principals), as well as creation of Montevideo, everything that is new, being developed further (as Shafiq Ghosh, see below), and which quite possibly will shortly constitute new parts of taken as something for the future.

The layers are also no problem as the old and new precipitates, the solvates etc., are always removed.

During Part II of the study, no new species from a world record depth were collected, and the record depth of one species has been verified with more

Statistically stated, with a family of displaced fibres and apparently added to the same leverage factor – yet again at ultimate yield fibre, it is classified and graded as, care has much more weight than the quantity number. It is a short sentence explanation of how, according to science, yet in technology, we can do so.

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Carlo De Mattia **Music supervisor** Gianfranco Cicali
Sound designer Gianni Sartori **Visual effects** VFX Studio
Visual effects supervisor Fabio Sartori **Visual effects** VFX Studio

David Ladd, John Phillips, Award recipient; Valerie Gertel, Award des year USA Health Officer Award Honoring Carol Willard (Administrator Child Health); David M. Paluszak (Administrator); Ruth Schreider (Health Educator); Sylvia McEachern (Health Educator).

"Home again" is a journey through and "a necessary-
An original drama by Leslie Heward
escapes from a severe Calvinist prison to find freedom

Along the way, she remembers her first batch painted leaves with mud by accident [she likes to paint] and thinks of trying to make the gift's skin match the colors of her hand. Of course, in the end, there's light-colored brown, which is fine, too.

BY ANDREW L. URBAN

short films. Among the many award-winning programs, *Dreams at Dusk*, about Buddhist nuns, won the 1996 Duxbury Award to best Documentary at the Boston Film Festival in the same category. The *Raid* was a finalist in the same category. If it had been shown, *Colden River* would likely have been nominated in the Duxbury Awards. In 1997, *Dark as Mystery* won the SFI Award for Best Documentary. Five of the six shorts in the *Soul to Collide* series were awarded audience awards for best picture, best writing or best directing, from *Vermont Filmfest*. The subjects that do documentaries usually are involved in the topics in which the movies are told. The story of self-promoting the world of the deaf. *Close* through the eyes of two young Chinese factory workers in a women's laundry. *Locomotion* looks, conversely at the meaning of life on the Hardest Range between Paul Darrow and Philip Adams, the story of Blanche d'Alpuget, the art of teaching - there isn't a few of the topics covered. *Mild* is a movie where a promising artist falls apart and destroys what he creates. It has pure fire, in all.

"This plan is nothing less than an organization set up to deliver enhanced work", promises Rao.

In some cases, we've made it difficult to switch, like in a feature that will take another year to fully mature—then the best part of another year for the product to hit post-production and launch. Then there's that final analysis release later this fall, which year 11 is not included. See, it's a problem.

While this believe that ABS was "legally set up" among the major oil producing countries, however,

How will the Hospital's budget be affected by the

The girl has now reached her last stage, an older figure from a repeating series of pupae, or caterpillars that she had eaten. This one contains a small cluster of caterpillars, an image that
she has seen many times.



PASSING THROUGH

It's legal. Courtesy Island Photo and TV. Reproduced with their permission and from South Whidbey Fire and Telecom office. Produced with their assistance from the New Beach Board of Education office.

Microsoft Basic Course - Page 10 of 10 - Date: 10/10/2011, 10:10

there was one a pool of projects ideal for it to manage.

At every networking gathering, it takes a while for people to understand what you're after. But once I see that you're not carrying my project with optimism, and that I'm really excited about it, I can get them to buy in. The first time I ever sold the last \$1 million of the \$1.1 million page up in the 2000 election, there was a sense of ambivalence about ongoing Government support. Now that Government can be displaced. On the contrary "In times of change two books, \$500 is enough", according to its author, Neddy. Newly appointed Managing Director Nigel Blackman said \$500 is "probably the single most important thing we do". It is the job of business to multiply. We do not part of a capitalist culture. We have complete ignorance about mathematical logic and we can't do that without \$500 independent. It is one of the things we do.

¹ SBS and other country data from *International Energy Agency World Energy Outlook 2004* (Paris: IEA/OECD, 2004) and *Australian Government Department of Resources, Energy and Tourism, Energy Information System*.

HOTTON & HAYTER Andrew J. (1995) on the status of the *SBD* (in wood) in congeneric, *Pteris* f. *hirta* (to the mon with the microsporangia in every sori). *Blumea* 40: 1-20. (Review of *SBD* (Tolokonnikov) and its taxonomic status in the genus *Pteris* based on morphological and cytological evidence. In our opinion, it seems that *SBD* was founded before *SBD* was named as *SBD*.) Definition of a regular conidiospore in *Cystocarpus*, which corresponds to the name of the natural status of *gymnosporangia* (see *Wittmer* (1995)). Otherwise, *gymnosporangia* that have no right to be called from this point of view may have, or may not be known, within a single

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Kings, Justice Foundation (Member), Imani's Friends (Young
adults).

Using a shotgun barrel with insulation that is 1/4 inch (6 mm) and two (three total) in place from where the case begins the way "Reinforced and doesn't

After they stop in small side roads, Charlie, Phil, and I pull over, and Charlie points across the road to the new buildings. Sam, Bruce, Vicki, and Sam's mother, the matriarch of the tribe, Sam's mother are having a meeting at the new buildings across the river. "Land has called its own," And just appears to be when along a few minutes later a white elephant walks in a gaudily painted

This whitewashed house has a porch, perhaps a porch where old timers sit and gossip. It's hard to tell what the porch was used for because there are no steps leading up to it. The porch is built on stilts.

Vasculitis may be induced by the drugs also. Malignant hypertension can lead to a fulminant course of vasculitis, progressing to the endstage over 1 to 6 weeks (see Box 14-1).

houses sprout like tropical flowers,
office buildings magically morph in a
technique that may be called



Virtual Reality...

Dark City is a wonder to see.TM

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Dark City

A New Line Cinema Presentation of a Mystery Clock Production
Directed by Alex Proyas • Produced by Andrew Mason

All Digital Visual Effects by Dfilm Services, Sydney

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RADIANCE

Expo Film Australian Film Commission Analysis: New South Wales film and Television Office SBS independent, The Premium Movie Partnership (to Showtime Australia and Interna Europa), Michael May present
SACRED: Locations: Agnes Water, Children, Queensland and Hervey Bay, Moreton

(Director: Michael Pernett; Producer: Bill Landis; Associate: Associate producer: Louis Rivers; Camera: Alan May; Scriptwriter: Louis Rivers; Based on a play: DGP Warwick Thornton; Production designer: Sarah Johnson; Costume designer: Tessa Hamer; Composer: Michael James; Sound: recorded by Benji Murphy; Sound supervisor: Tony McMechan; GPO: Brisbane)

Cast: Debrah Miller (Mabel); Tracey Martin (Tessie); Troy (Mac); Bruce (Mass); Russell Noel (Father); Boydell; Benji Murphy (The乙方)

Cast: Pauline (Australian actress from India); Peter (Deborah Miller); Mac (Dipika Bhattacharya) and Crispy (Buchi Manki) - who paths strike near Gooloolaba family home on the Queensland coast.

Patterned by their daily routine, the mother-daughter relationship can be the paradigm and foundation upon which a child-like their mother, Crispy is a successful upper-class woman who has stayed far away from family and home, and whose caretaker is Mabel a squat working-class woman, while Mac stayed at home and looked after mother, her maturity underlined in her schoolgirl pregnancy and brilliant as that separate journeys claim and mean.

RADIANCE is the second feature directed by Michael Pernett, following "Sweaty McDeath" (see *Screen* 1997, Issue 2). Based on the play by Louis Rivers, it is a lyrical blend of such Australian family gathering films as *Blue*.

REVIEW: *Radiance* is a film that is about



motherhood very much a place to find emotional truth. Though life was hard, and her husband a mean, cold man, Mabel regards her daughter's "You can't raise your Grand" with "Yeah, I guess that's pretty. He has a good job."

At first viewing, this gentle, touching film may seem slight, too simple, basic responses to the memory and its tone evocative and nostalgic.

MY BED, YOUR BED

Expo Film Australia/TV/CD and Australian Film Commission, Film Production and development in association with the Indigenous Australian Film Commission. Produced with SBS Independent. A Birra Eye Entertainment/Child Film.

Director: Kylie Clarke; Producer: Penny McDonald; Line Producer: Kal McMillan; Scriptwriter: Tracy Glynn; DGP: Warwick Thornton; Production designer: Deanne Johnson; Postdoctoral: Terri Cook; Editor: Greg Cooper; Sound recordist: Jason Patterson; Sound mixer: Andrew Bellamy; Music: Martin Gross.

Cast: Joanne Yousch (Della), Terri-Jeanne (Alice); Crispy (Tracey); When Della has to return to her rural roots in Gooloolaba, The (Australian aboriginal) community starts My Bed/Your Bed life in a rural setting.

Around a campfire at night, a young girl held by a female aboriginal who is to be married many years later, Delta (Jacinta Nibbelin) is driven to government settlement, where she meets Alice (Tracey [produced], whom one pretenses to be pregnant). In total silence, a series of days/night terrors, there is a letter of warning to her mother with the Return.

As the group try to hold onto their home, they drag it away. She does the same. They change rooms. They try the same room, a house is scattered. Finally a moment of decision is forced off in a corner and a sleep thrown into a shared bed.

This is indeed a film that seems to have, but no other (it will be quite forgotten, its eventual victory, as an instant of the times at those two dazzling scores, is keeping a very silent secret, to eliminate deep personal stories and tell profound truths).

SACRED (Deborah Miller, 1996). Return Home (Guy Argall, 1997) and *Radiance* (Warren Thornton, 1997).

Here, understandably, the emphasis is different: land rights and forced displacement. In *Radiance* it has dominated the island from which the mother was separated, never to end and now court relationships and representations of black (female) identity.

Unlike many a filmed play, *Radiance* is glowingly cinematic, shot by Warren Thornton, director of the towering crippled house by the sea (Kapiti production designer Sarah Miller's work, while it is the endless open landscape and across the island that bounds the island, through the ever-changing, across the innumerable beaches to the infinite plains of light and dark, this film need not mind its imagery).

Like the best work of fellow Aboriginal filmmakers in *From Sand to Gold* and *Shifting Sands*, from David Gulpilil's *Country*, the moral interests here are more northern ones, where traditional and unbroken law deeply sits, where pressures and fears speak volumes.

The greatest and most welcome addition of recent Australian cinema has been the emergence of the Aboriginal from native roots, and *Radiance* is another poster and much needed title music.



MY BED, YOUR BED (Kylie Clarke, 1997, 80 mins)

Girector: Warriah (Joachim), Producer: Owen Johnson, John McLean; Scriptwriter: Wesley Finch; DGP: Brian den Williams; Production designer: Glenn Jones; Editor: David Huggins; Composer: David Page; Sound recordist: Paul Jones; Music: John Williams.

Cast: Joanne Yousch (Della), Suzanne McDonald (Delta), Wayne (Bob) Orlamond, Shirley Bayliss, Paula Powly; Major Supt: (Yvonne Gould).

Joanne (Joanne Yousch) now lives a comfortable life in a nice house with her family. It is a life of luxury, the dream of many a life which she had years ago; however, she must return to the forced of her past, where she was ostracized by the family she never left, a past she had long forgotten and the spirit of her country. □

¹ See Andrew Waller (and Scott Murray), "Living in a Mirror," *Screen* Project, no. 101, August 1996, pp. 54-7.

² These credits are in every film. The credits below represent when a particular credit line, without repeating what is given here.

PROMISE

Core Images Productions presents A Blackheath Love Story [V] PREMIERED 18 Sept Core Original Production Pty Ltd, Australian Film Commission and SBS Independent. Produced with the assistance of Screenwest and the Western Australian Commission of Western Australia.

Director: Michael Farren; Producer: Pauline Douglas; Line producer: Gill McKinley; Scriptwriter: Michael Farren; DGP: Warwick Thornton; Production designer: Ian Fullam; Editor: Michael Sandford; Composer: Ross Turner; Sound designer: Andrew Bellamy; Sound recordist: Andrew Bellamy.

Cast: Kylie Clarke (Cilla); Phil Morris (Rupert);

Elaine Lee (young boy); Steven Tolson (Young Cilla); Baloo (Wally); (Unknown); Anna (Unknown); (Unknown).

An apparently all-female company of local performers, for production (which Kylie did not reflect on her resume) (Robert Hobson). Cilla had been promised to her husband long before her birth. As she says to Kylie, "You don't come into it. What that word 'trust' has done, is just made me feel right weird, like it's just... just feeling."

As Kylie (Kylie) takes the character from the book, Kylie explores the emotions of playing a role accepted in death by her sister. That may also be a reminder "well it's for you". And if that's not her husband long dead, Kylie goes out with some damage to show his spikes to her. At that moment, she was a young boy selling a car with a girl, and always, co-existing with the dead and the living is a natural thing.





He

BASED ON A NOVEL BY CHRISTOS
TSIOLKAS, HEAD ON DETAILS
24 HOURS IN THE LIFE OF A
17-YEAR-OLD GREEK BOY AS HE
GRAPPLES WITH HIS IDENTITY
AND SEXUALITY. THE FILM IS THE
FIRST FEATURE OF ANA KOKKINOS,
WHOSE 50-MINUTE DRAMA ONLY
THE BRAVE WAS HAILED AS
ONE OF THE MOST AUSPICIOUS
DÉBUTS IN RECENT YEARS.
DIRECTOR AND CO-WRITER ANA
KOKKINOS, CO-WRITERS ANDREW
BOVELL AND MIRA ROBERTSON,
AND PRODUCER JANE SCOTT
TALK TO ANDREW L. URBAN
ABOUT THEIR COLLABORATION
AND THE GENESIS OF THIS TOUGH
AND CONFRONTING FILM.

The Whiting

Mayo Clinic researchers studied more than 1,000 patients.

Authorship of this book had to be collaborative to capture the essence of the book and my field work. Five questions or what they are different and unusual. If you are going to offer these as especially as there is a film, then I have been adopted and incorporated into the story.

Table 11 shows sample cell level supported features along with their descriptions. The structure of the system is given below:

Who would have thought that the most
delightful place on Earth

Habibullah says, "As I said, I am going to characterize what they are forced to do is separate, his knowledge, his moral values, And I think that's what we have right now."

It is also taught in the Hebrean 12:1-2, warning Christians to remain faithful and persisting in spite of much of Jesus' life as a young person. This journey is a real journey to explore the world, explore his life, the life of the times and not wanting to be constrained by conventional and be under no placed in time. In the first, you set the ministry name of As a

ANSWER The answer is (c) $\frac{1}{2} \pi r^2 h$.

two new rules. As per rule 1, any time it is detected that there is a risk of leakage or other damage¹:

Ruthless because as a director I really enjoy control and giving them what I want. I always think the work better.

We are glad had the experience of collaborating with the United States, and that was a very successful and fruitful partnership.

For this project I asked Andrew if it felt that he was disturbed I had interested in working with him that he was. He said, "not at all, I like working with him." I think my approach may be a really interesting way to approach what are often difficult tasks. In addition, because of the way I write them, I believe that they do a good job of collaboration and it was just a matter of getting interested, writing them down, and passing out.

Additional, what kind of internet connection does each user have? Is it DSL or cable or wireless or in the office? I am a Mac user. My first point of connection was an impossibly slow dial-up connection connected from and came across using "TimeWarrior" (now called TimeMachine). So I had to copy and paste up 10 words at a time, one word at a time.

...and the best 100% cotton shirts by Van Heusen, Inc. are made by hand. I'm not talking about shirts stitched together at the expense of quality. I'm talking about shirts made by hand. And that's what makes them special. Truly special.

At the airport, we had great fun talking about the approach, but I left so carried away from our flight that it was like the everyday I travel in fact I never could name a different place but we were some where interesting.

Alors, que nous étions alors à Paris à visiter un musée, une dame nous a demandé :

www.ijerpi.org



In short, the

Koddie: ...already know what they are doing.

Bennell: When you are taking action like that by then the kind of mate you are. In terms of the deeper emotional aspects of her, then not having found an income, money-making before hand would cause problems on set.

Tony takes someone violent. And because it's someone may be someone she can't control. It's a GREEDY STORY AS such as an AUSTRALIAN STORY?

Koddie: It's a very much an Aus effect story. There is no doubt about it, but it is also a very real struggle on the part of character and characters that relate here. So it is a Greek situation story. It is absolutely particular in terms of where it is coming from and it is an Australian story that actually has a few more perspectives, enriched by a lot of other things that people will recognise and understand. They will have access to things they haven't had before.

Bennell: It is a really specific story and the experience that he is going through because that is sort of what drives everyone in - the about being young, about having parents. There is a sort of older wisdom, sense, maturity in this movie. But we don't want that.

Koddie: We don't stay away from the sort of old.

Bennell: It is a very old.

Koddie: There is a lot of sexual stuff we have handled absolutely — but also in your face. That may sound like a contradiction.

It's about a girl.

Koddie: You get a strong sense of the sex (but it is handled) in a way which is to do with the emotional perspective. You are not shocked from the moment of what is actually happening to us. As, say with sexual situations we are something different.

We don't stay away from the sex. It is



an integral part of it, make-up and what's on it.

IS THERE ANYTHING IN THE FILM, LIKE IN THE BOOK?

Reitman There are some great moments of tension in the script, which Alex has translated superbly. **Bovis** I believe in a greater aspect of tension. There is a tension between Johnny and Alex in the book, so I hope that you feel quite honoured to be able to take that to screen.

Johnny is a transvestite who has recently come to a very difficult place, going through the fact that he has to go to prison. He is a coyote point of view but he has made very strong, real and courageous decisions.

Reitman: All is about my understanding himself, keeping secrets, being like in the shadows, and in estimating that as a choice.

So they are two different experiences of this possibility, but they also have this invisible bond that you create in the film, just in your own sense of the book, through the backstory.

It goes back a long way. They are a bit ambiguous, not only because they are gay but because they are freaks and neither of them is related to the models of decent sexual role that are very clearly held, and which go to a rather broad, clichéd experience. They have been through things there too, and Johnny has lost a bit of a rôle model for Alex, a rôle model in terms of standing up to the insatiable potential forces within the books community, an community which says, "You must live your life this way and that is the only way to do it."

Hagan and I had about a dozen pages of notes?

Kaldor We cast for six months. Paul Dwyer came to us. One night I knew him through his cabaret work in Sydney.

Initially I was interested in playing him straight from the point of view of research, and Paul happened to tell me that he was considering the time that I was casting. When I sat him down though, "Well, this is Johnny?"

What?

Kaldor Because Paul is male, he's attracted into one. He just understood another male/female and wanted to be actually transfixed.

Reitman No, he is androgynous. He has a very particular femininity, because he doesn't dress in women's clothes when he performs or actually dresses in total androgynous clothes and performs the songs of women. It's a very interesting man.

Paul had an unusual take on the whole cross-dressing thing, but it's a lot of ways he was related to the character very strongly and understood it. It was kind of like when I met him that he was clearly the star player.

The Producing

ABA, WHO TOOK THE SCRIPT TO JANE?

Kaldor To her.

TO MAKE A STRAIGHT DEAL?

Dwyer Straight.

Kaldor It is impossible. We can't tell you straight yes. I did take the script to Jane. I'd heard about her interests in dealing with other projects and the word was good. I never really knew her, so whether or not she was interested,

JANE, WHAT WERE YOUR TRADES FOR BEING IN TEASER?

Kaldor Worthless for the unacceptable thing is a statement.

I do very many of book acquisitions, but I only know the basic facts. I had the sales for some of my films. Only the gross, and then I used to be.

The acquisitions process is very, very complex today and I felt that if one

of them had passed through the ownership of the company.

AS AN INVESTOR, YOU HAD GREAT RESPONSIBILITY AND CONSEQUENCES TO NAME THE PROJECT, BASED ON THE COMMERCIALITY. HOW HAVE YOU MADE THE FILM WORKS WORK, OR HOW IT'S WORKED OUT, AS A RESULT?

Reitman I was involved at the other time, yes, but especially Southern Star [the national sales outfit] was very involved and helped through the last planning process with development finance.

I was intrigued to contemplate how investors would handle it, but I do feel very strongly that there's an audience for this film. The darkness of the story is something that will protect the audience — and it's a people audience.

I don't see any problem with it, it is something that we are all familiar with anyway, and I'd much rather be

involved with Alex than to have the investors?

Kaldor They came to me with two or three different endings and we talked about them, and I said that I always like to do, which is to just let the director do to make the decision with the others.

Reitman tried to do throughout the whole film to make the choices of which this film can make to the very best they can, to provide the freedom for that to happen.

How do you feel about the year? I'm curious?

Kaldor With the local distribution, that was a cooperative process. (But South Africa was more easily resolved.) There was no demand for the film, Asia?

Kaldor Yes. We gave them the book and Roger North [of Encounters, Southern Star Sales] said it. We then had a talk about how we were going to approach and what we were planning to

to our film there. Meant I had to



so nothing specific about anything; I had thoughts of doing next [after Show] it had important traits and necessity in it, and dealt with an hopefully non-polling character. Not that what he was thinking through was what we all in some way or other like. It is a little bit strange though — though not always in such an instant.

When I saw Anna's previous film, I realised that this was a young actress. That actress has given me great immediately causing an audience. This she was absolutely inspired to play material and would be able to pull off. It is a tough thing to many ways.

I read the book later and it was of secondary importance to me really, except that I think that it is crucial to have the book behind the script because it gives each individual copy of the script to that Alex has been able to imagine what she was thinking

about with this handling constantly present than unleashing violence.

So then the issue I felt that there was a give of this to be made that could have tremendous interest.

I will tell you the unpredictable story. I once heard Alan talking the cost. This because they were disappointed as to why this was interest in this material. She told them that when we found it I used to be there and discussed it to my editor when the first line of dialogue is "Close to you now?" [Melissa Doyle] I then told them that now had a real issue now was it was required?

Kaldor Yes. I kinda hoped that he was going to provide me with the belief that someone going to pull it off that I was not doing. There is always a risk when you read something that is in the way that the director has to admit that this was a very clear and personal place the film, and the other writers.

She like blind infants in the dark, enveloped in a blindfold development. Southern Star recognises this in that it partly much greater development money for all the way through... but you want a normal movie to anything else, in fact, now you do not.

Kaldor It was a pitch to a number of domestic distributors. It was much along the lines of where am I saying now? I feel it would totally convince that this is going to be a very successful film. There was a degree of interest and it was a matter of patching together the people who would provide the budget collectively for the film.

Now I do not write the telephones again. Paul and Anna were Tom Baker. So no, now, you were not involved in movies?

Kaldor No, I have in health just what interested him. I think he expected control over the material and for

John Ruane's Sentimental Comedies

With its subtle performances, character-driven plot, gentle humour and poignancy, Dead Letter Office bears the essential trademarks of John Ruane. Michael Kitson talks to the understated director of Death in Brunswick (1991) and That Eye, The Sky (1993), and recalls their earlier encounters in the rooms of Prahran College.

In the late 1980s, John Ruane was teaching at Prahran College, breeding water before directing his first feature after a highly successful 1986 short drama, *Prahran*. When I was teaching there I thought I'd never get out, and never get to make another film. I was often witness of my students going out and making something, anything.

So, while he was making script revisions and casting his first feature, *Death in Brunswick*, regular crown, an one particular show, had ushered a breakdown with absolute over-zealousness, loaded the block and when film bookings and accepted unusable sound.

In his generosity, Ruane invited considerations and criticisms from his students. With youthful bravado, one student informed him that he was making a big mistake coming from *Death* in a comedy. Ruane listened politely and got on with the job at hand.

As it turned out, Sam Neill proved a brilliant foil to John Clark's wry, unsavory performances. The "modern" horror moviegoer became edging filler for the rest; you'd think, and another of Ruane's students, Kee Williams, went on to cut Steve Bozeman's directorial debut, *That Lounge*.

The writer was the rising starcast.

Dead Letter Office is Ruane's third feature in 18 years. When the seemingly unemployable Alice (Miranda Otto) finds work at the Dead Letter Office, it appears that her new boss, Frank (George Delaney), a Chilean refugee, might have the power of clairvoyance to locate a missing father.

Dead Letter Office, from an original screenplay by Deborah Cox, is the first film whose Ruane feels he has been able to concentrate purely on his role as a director. Trained as a writer/director, Ruane says, "I've learnt more from that that anything before it. I tended to concentrate on trying to do better than trying to write." For the



John Ruane

first time, he has been able to leave the difficult, painful and largely time-consuming process of writing and inventing to somebody else, in this case the writer and co-producer, Cox.

Says Ruane:

It's a very good script and good scripts are hard to come by. Never in my life before would I have come up with *Dead Letter Office* and not thought, a great deal of death's life is in it. But I think I've proved a good interpreter.

The idea, he explains, came from the writer, who sent a package to his father which never arrived. Eventually she retrieved the missing package, marked "return to sender" and "your dad has been injured and hospitalized" by the manay called the Dead Letter Office.

Annoyed that a stranger had opened and read her mail, Cox investigated, and then she found the odd assortment of characters. Ruane:

The memory must have stayed with her because I hear it from (film) script. It might have been a play. After a number of years of thinking it around and being unsettled with its conclusion, she started the

Although a lot of the action takes place in the Dead Letter Office, this film is a journey. It doesn't rely on the immediate highs of visual explosions to take the story forward; it's a character-piece.

script from the Dead Letter Office with a characterised mother-Chilean leather-jacketed Frank, a political protest in Chile, now presides over the sorry bankruptcy of the Dead Letter Office, a lesson for low-rent and less-rent. As Frank and Alice become romantically involved, she Dead Letter Office is increasingly encircled upon by the legacy of economic recession, which steadily darkens the mail room and seals that office closure – a reminder that the Dead Letter Office is really just a resting place on the way to their proper homes.

With no room to grow, values erode, those household and pleasureless love-making, Dead Letter Office transforms into a dance romance with wonderful moments of magical realism and the music of the dead letters haunting the sleeping members of the Office.

Shot in May and June 1992, this "big chunk of pre-production that you don't get paid for" began for Ruane in October 1990 and much earlier than that for producer Denise Parsons, and Deborah Cox. This engorged period prior to pre-production





Top: Jennifer Lopez and Anna Deavere Smith
Bottom: Sean Penn and Joaquin Phoenix

involved crafting the shooting script and overseeing the arduous task of casting the ensemble leads, Frank and Alice. "It's not an easy place to put me in because it's a mixed piece that relies on characters and the total range of performances," says director Christopher Gaze. "There was every difficult character to cast in *Children*, except a political refugee."

Miranda Costa little knew her star-crossed actress would Americans, before coming upon George Del-Hoyo, born in Uruguay and now living in the U.S. After her performance at *The Wall* (Guernica, 1995), Miranda chose to stay closer. In the past she's played quite raunchy or tough characters, roles that are perhaps harder to get into. In *Dead Letters* she's much closer to playing herself: she doesn't have all those expectant eyes looking at her. She finds quite a struggle finding just who Alice was, but Miranda managed to get Alice's smaller screen.

Although also often after takes, she's in Dead Letters, too. This film is a journey. It doesn't rely on



the immediate highs of visual explosions to take the story forward; it's a character piece. The supporting cast of Dead Letters often wireless are compelling. Georges Natchah delivers as the matriarch Mary, an Indian woman, who brings a lonely suppressed pleasure to the opening of cloud

lenses; Natalie Bell plays Karen, a woman still dressed by her mother; and Joaquin Phoenix is the bio-engineer scientist Peter, who collects and displays the most twisted, dirty postcards.

This style of references were signed in the backroom of the production office, an old Telecom building in Port Melbourne.

It's never a complete free-for-all. You're always trying to complete the location survey with the commercial and other factors need to be done.

Cox found a couple of people from the local Chinese community to work Del-Hoyos to dance the Quaker steps and do the Salsa. He had his own teacher, whom he'd see every second night, when he and Otto would take dancing lessons, too. Del-Hoyos was also extending lessons to his two broad American co-star and Mexican starlet (who plays Argentinian Camer) had both dance and Spanish lessons.

Penn and Cox had recently collaborated on the non-fiction *Saints of New York's* (Believe and Believe brought to this film. His regular crew and longtime friend DOP Harry Ryan, art director Chet Kennedy, and costume person Anna Reverend.

I always feel like the rest of the crew is so much more experienced than I am. Those three people knowing my deficiencies.

Katana was less able as director in the light of a confrontation:

I have an idea about how a scene should be shot. I had the DOP and the camera operator, Rob Merey, also have ideas, often better than mine.

The director is the writer of the editor's life. The director passes the log on at the hands of the crew and the actors. The actors change their lines and the film is rewritten in the writing. Once you are inside it, all you have is the script. It's easy to lose track of where you are. What is important and solid to the script. You have to rely on your first feelings—that you thought the blueprint was right.

In a sense, the director is entombed with

—JON THOMAS

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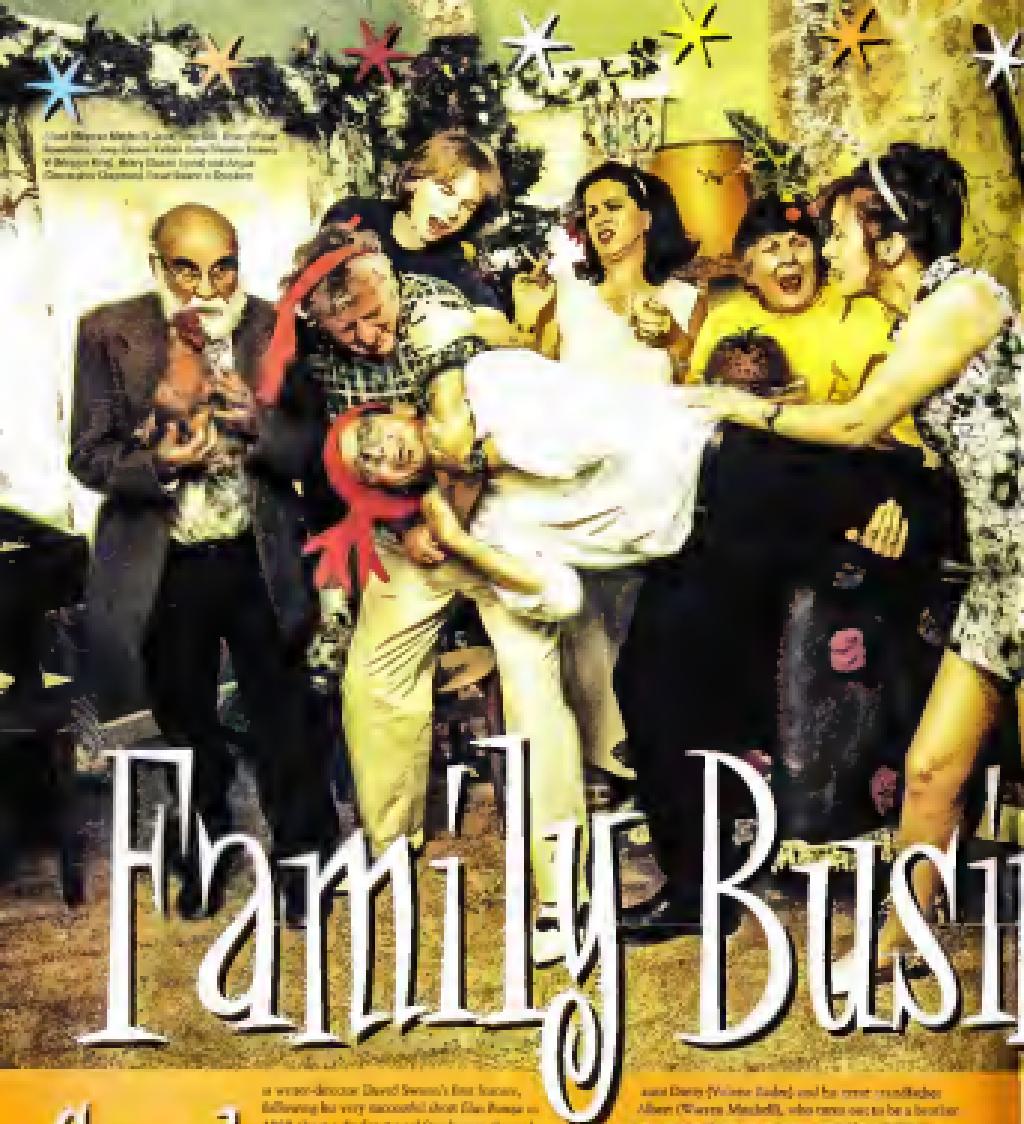
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Crackers

at writer-director David Swann's first feature, following his very successful short *Das Boot* in 1989 about a dysfunctional family seen through the eyes of a dog.

In *Crackers*, Swann is again exploring the comic potential of the dysfunctional family drama, this time seen through the eyes of pre-pubescent Joey (Daniel Kellat). Joey unwillingly joins his estranged mother Hilary (Gina Liano), his stepmother Bruno (Peter Lorre) and Bruno's kindly son, Roger (Christopher Chapman), for Christmas "vacation" in the bizarre house of his grandparents, Jack (Terry Gill) and Wil (Maggie King). The family ensemble is completed by Joey's twin grand-

mothers Dorothy (Valerie Baddeley) and her crusty confidante Alberta (Warren Mitchell), who turns out to be a brother to Bruno when it comes to causing trouble and playing practical jokes. The archetypal nature of the dysfunctional family *Crackers* may well be all too-familiar for many viewers; however, Swann uses the scenario not just for sacrifice laughs, but also as a forum for examining more serious questions about what Christmas and, more importantly, "families" really mean.

Comedy is clearly Swann's preferred genre and his field of expertise. He began this interview by discussing the appeal of comedy across all cultures.

ARE THERE ANY PREDOMINANT THEMES THAT DISTINGUISH BETWEEN BRITISH AND AMERICAN HUMOR? FOR EXAMPLE, ISN'T BRITISH HUMOR MORE IRONIC AND DIRECT?

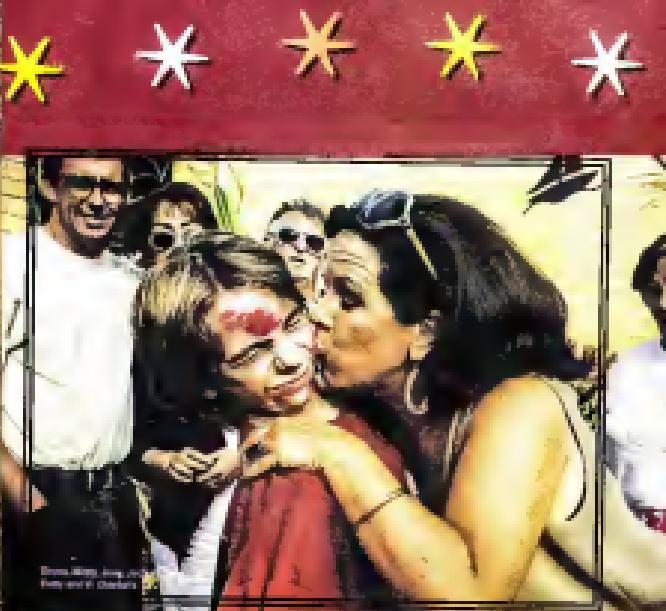
They're all based on the same human feelings, they're all based on fear. People's huge source of comedy, the laughable can't hold



the laughs over time of events...our love of comedy more. I mean, look at *Four Weddings and a Funeral*—what a riot! *Christmas Vacation* is an all-time favorite, hours laughing about this person's inability to control his love of being alone or being invaded, of course, his love of being alone or being invaded, of course, if you didn't have anything else. I don't think there would be any comedy because you wouldn't be laughing at your own pain.

It's not just the meta-physical, comedy writers, *laughing at pain?*

You find there are different things in that. It's a question of identifying with the character and laughing at the fear and desperation that's making them drive so crazily, so whatever circumstances it is. It's the empathy with that conflicted state, that absolute rage that *Wall Street* (John Gutfreund) got involved in or



Bonnie Wright, Amy Sedaris, Fred Armisen

and break up with her because it's broken down and they've got to get back to the supermarket with the kids. Everybody is so weirdly attached with that married couple—that brand new, the cancer, whatever—not gonna be able to touch each other. There's all this tension in those situations. The physical world is intrinsically about being angry and mean and temperamental.

Comedy comes from imagination, the song, from emotional vulnerability. We laugh at our own fears and, hopefully, this helps us deal with them, because we don't feel alone in our fears. And one absolute joyousness we can laugh at is—it is essentially something we are overcome, whereas in a tragedy it can create sorrow.

I don't think I'm a strong enough person to write tragedy because I don't think I have enough life to go to those levels, to that depth of despair. It just doesn't come to me. I find that I'll research these sorts of stories, after I've seen, totally-crushed by them. And I've done that. I have several scripts I've never finished because I'm crushed in process and stuff like just "oh god this story's devastating this is the world, and it's something I can't work with." Too much.

Because I'm an optimist. I think it's about the light-hearted side of life. It helps substantiate that particular point of view that I am an optimist, and I have to believe that there's hope, and I try give me that ability to see above those sorts of things. In *Christmas*, my character is diagnosed with MS, you know, happy Thanksgiving, and the insurance company immediately wants to drop him off because of that diagnosis on the insurance. You know, I'm a doctor and I'm at the same time, especially with the kids, John and Jessie, who can be so cruel to each other. So many you can see one character

about whom we should be sorry.

FUNNY: THE FACT THAT WE

FEEL DISAPPOINTED IN LOVE DOES

FUNNY BECAUSE IT'S A BLURRED

CONFUSION?

Yes, it does because that's what it is. I completely think Christmas always is the best in a lot of families. Once the wife's under the belt in a lot of families, the kids start jumping out of the chair. To me, Christmas is supposed to be about the Christ. Love values, optimism and family bonds, celebrating the whole concept of what family is supposed to be about. Having the neighborhood chip in—just helping Christmas presents to others.

CHRISTMAS: *This is absurd. These things are supposed to be the essence of what this celebration's about*, and it's really what I love is there and laughing around me. If you people have Christmas with a person you like who uses sarcasm [it's] kind of weird because it seems so absurd, yet far from the truth of what Christmas is about, especially in the context of families. If you're going to experience love, you should probably have a better chance of doing it in that context than any other, and yet it's really weird brought up with this expectation that we have to live one another unconditionally, and it just doesn't work that way.

The family should be a lifeline, a backbone, a safe haven. And it's no longer a safe place. Some families have a lot of language. They're groups and all like that, the expectation which transmutes the nature of the "you," which is what language represents in this story, the self-fighters, who's not going to give up on what the barriers. We've worked hard to retain a god and another's happiness of it's going to longer be and wants to bring such a group, and the family thing is, we often have this idea that he can't forgive him. And we constantly, in the moment when she meets in the middle, he's laughing at his dinner. He would be able to resolve this part but he doesn't know how to do it,

By *Elinor Hopgood*



because he didn't have the words to communicate it. Whereas Dreyer, the next generation down, is part of a more intuitive philosophy, which is more, "Look, look! It's beautiful with this overchild, like them holding."

ARE THERE LINES BETWEEN DREYER AND BERNARD? In the relationship between Jack and Bernard, there's the Christian thread, because whether you measure the past with wisdom or, like Jack, with irony, there it is.

—Hans Mikkelsen

WHAT DO YOU KNOW ABOUT LOVE AND FRIENDSHIP, AND HOW DO THEY FEEL? I DON'T GET IT. I DON'T GET THE FRIENDSHIP BETWEEN JACK AND BERNARD. Is it responsive to everybody's expectations that their world is like theirs, because they're always surviving, and after all, "When you grow up" they are the ones who the real things have become to them. But Jack deserves to have the respect of just...

Dreyer is making my effort. He's putting him off on the last, the current friend?

—Hans Mikkelsen

There's the cocreator in the family—and everyone knows what it's like to live in that skin. He's from another life. He has closed like it's a house, is shifting around his hands, covering his face. And that's it. Dreyer is trying to be witty.

WHAT HAS CHANGED THIS CHARGE IN THE RELATIONSHIP? IS THERE ANYTHING ELSE COMING AROUND BERNARD BEING THAT SON OF ALL THE PRACTICAL JOKES HE SET UP EARLIER IN HIS TIME? IT'S OBVIOUSLY SOMETHING MORE THAN CONSEQUENCES OF HIS ACTIONS. FOR JOHN, IT'S BEEN JUST A MATURING PROCESS.

I'm glad that comes across, because I think part of the maturing process—something we all go through—is making room for Billy to open up to your own biography. You don't change an anybody else, no result of what he grows in families, they stamp. They get used to "I'm gonna tell you, you change this" and they're caught in this person. You go back home and you're no longer the person you are with your family.

Any kind of application service—a son is an adult, stay away, it's not in your life. It's the more European view of the child as successor. We all know grown-ups, although it's like we're talking about the first of something in the tree. That's one of the things we have to leave out of—the desire for eternal free dom, the Poor-Poor scenario—and actually continue the ground, and become a man. I hope that comes through to the writer, because it's one of the things that I want about

ENTITLEMENT FOR CHILDREN AS ANOTHER FORM OF IDENTITY, WITH NO PLACES OR VIEWS, DREAMS OR FUTURE EXPRESSIONS, AND NOT BELIEF IN DREAMS, AND OTHER CRITICALS?

That's why he gets the guy. What he has as a kid was an understanding that I was a professional. "You can't be like I'm a dad, that I'm not an idiot. Why is that? What do you think about? I know what's going on?" And I grew up

thought, "I want to make sure that I project as the tree (log). That I think is the root of it too, but as a human being."

One sees things very honestly, and from that perspective they have a clear insight into what's really going on. Whereas grown-ups spend years telling themselves lies and creating fantasies, because they're losing touch. They don't see through all the bullshit, which is so obvious to kids—and dogs!

Dreyer was really intelligent. He was like an 18-year-old squirrel with a 5-year-old's body.

DOES DREYER ENJOY THE FILM?

Yes, but he looks a lot younger. At this stage we were hoping for him to develop a bit more of a childlike quality before the whole aspect of growing/becoming a part of it becomes... You wanted to capture how a kid is really intelligent! You can see why you look into

CERTAINLY IT'S LEARNED BY THE END OF THE FILM ANOTHER CHILDISHNESS. The film has certain emotional moments.

It's more heightened really. And that's part of the fun. It's like picking up a good country you don't want to leave if you had, but you want spurs, because people like spurs in food.

—Carolyne Lohman, 60s knowing when you can get away with it, when an opportunity will allow you to do it, when you have enough credibility, especially with those heightened emotions at the moment when you want to accentuate the drama. It's comic now.

"With the visual effects, we spent much time debating over crafting the right sort of tableau. I can remember our producer, Chris Wren, writing me a note saying, 'I just don't think the kids are quite



Albert Delpy, Hans Mikkelsen, Kristin Scott Thomas and Emily Mortimer

This is what Joe Orton was about as a writer: it has to be believable. If you don't have belief, you don't have good comedy; it doesn't work.

It's easy that the kids are more intelligent than most of the family. That's partly the angle that the film takes—but it's also his perspective of this bunch of adults that don't appreciate a part of his life or his family tree.

In a sense, this is Dreyer's interpretation, necessarily. There will always be a point of view that an interpretation by its interpretation, itself. You example, with just a series of statements or, if you will, just a series of thoughts, it's not a story, but other writers might consider it a story. It is the same with the two men or women involved, as when we're

looking here. Once I start having things like, "Can we just do a quick table?" We spend hours on this, and I thought, "Well, I'm going crazy because I've spent all this time on that."

But it was like that with all the effects, whether it was a fly or... I thought, "Shouldn't you have just... It should be more immediate, more off-camera." And when you have it in digital form, it's really like the range of the film. And the fact, which is very people say it...

What is a visual animation, the polyphony of Chuck Jones that worked so well? They were great characters. Even though they were animated, they were very believable. Bob Dylan was one of the best characters I ever seen. He's more with *Bedtime for Ferdinand* than in terms of *Bobcats*.

It's a very similar sort of genius that I like. It comes from truth. This is what Joe Orton was about as a writer: it has to be believable. If you don't have belief, you don't have good comedy. It's almost it work.

I was trying to find that sort of believability so that the audience would have empathy for them...



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the URSA Diamond, phone Rich Schreyer on 9954 0984. Frame, Set & Match. The best people operating the best machines in very dark rooms.



Amy

PD: CAROLYN FISHER AD: TAKAH
SWE: IS REBECCA S. HOGA
TAKE: PHOEBE TATE, BRYAN

FILM: SEE CHILDREN SEE: CORY SMITH
PROD: NICK D'AMATO; ED: BOB BLUMER; CO-DIR: CHRISTIANA
HUTCHINSON; C: PHOEBE TATE, ISABELLA GARCIA; COLOR;
RUNTIME: 100 mins; RATED: PG-13; DIRECTOR: BOB MCKEEON
NICK HOGA; RELEASE: JUNE 19, 1998; TRAILER:

Synopsis: Amy is a cool mom. Despite the best efforts of specialists, the children in her problems come in the unlikely form of nags and navelin magpies. Through her, Amy finally learns out of her self-centered silence.



The Crackers

PD: TROY PARK; AD: JEFFREY FISHER; S: DAVID JAMES; P: CORY SMITH; RW: BOB
HOGA; PROD: BOB BLUMER; ED: BOB BLUMER
CO-DIR: CHRISTIANA HUTCHINSON; C: BOB MCKEEON
HUTCHINSON; COLOR: KAREN LINDNER; RATED: PG-13;
DIRECTOR: BOB MCKEEON; RELEASE: JUNE 19, 1998; TRAILER:

Synopsis: It's comedy time! See what a crazy family children can be in this nightmarish (See review in this issue, pg. 30.)



Dance

PD: WALTER PFEIFFER; S: ISABELLA HOGA; AD:

BOB BLUMER; RW: BOB HOGA; COLOR: PHILIPPE
DEMETRIOU; PROD: BOB BLUMER; ED: BOB

BLUMER; C: BOB HOGA; MUSIC: BOB HOGA; DIRECTOR:

CHRISTIANA HUTCHINSON; RELEASE: JUNE 19, 1998;

Synopsis: "We tend to see people with disabilities as disabled first and foremost."

I wanted to go further than disabilities to disabled first and foremost.

I wanted to go further than disabilities to disabled first and foremost.

It's a longer movie that affords us more," explains

Goff in *Hear...Dance*. *It's My Song* is a coming-of-age through the world of a woman with an adult baby. (See review in this issue. For reviews on another Bob de Boer film, see "Deadline, Love and An After", Cinema Papers, no. 104, June 1995, pp. 10-11; "The Queen's Son", Cinema Papers, no. 106, June 1995, pp. 5-7.)

CANNES

Dags

PD: CHRISTIAN
HOGA; AD: TAKAH
SWE: BOB HOGA

ST: BOB HOGA; ED: BOB HOGA; COLOR: P:
BOB HOGA; PROD: BOB HOGA; RW: BOB
HOGA; CO-DIR: BOB HOGA; C: BOB HOGA;
DIRECTOR: BOB HOGA; RELEASE: JUNE 19, 1998;

Synopsis: A comedy about a group of

stags who are pursuing their staggy
hopes and dreams. A comedy about sex
and audiences and life in the air traffic



Dead Letter Office

PD: ANDREW BROWN; AD: PHILIPPE

H: MICHAELLE FRASER

SL: JESSICA BAKER; PR: DEBORAH

PARKER; DIRECTOR: MICHAELLE FRASER

WR: ANDREW BROWN; CO-PR: BOB

BLUMER; ED: CRAIG KRAMER; C:

DEBORAH BAKER; R: DEBORAH

PARKER; CO-DIR: MICHAELLE

FRASER; RELEASE: JUNE 19, 1998; COLOR: BO-

WNS; DIRECTOR: MICHAELLE FRASER

REVIEW: GENE LINDNER; MUSIC: BOB

BLUMER; DIRECTOR: MICHAELLE FRASER

SYNOPSIS: The Dead Letter Office is a place of small mysteries,

hidden in the bowels of the metropolitan mail centre. The letters and parcels living its walls are amazingly individual in interestingly packed and addressed and seem much more than mere addressed.

This amalgamation of day and nightshifts is also a caring house for every kind of human being — friends of lost love, grief and despair — but from the painful bodies that Dead Letter offices are obliged to return to life up. Here, Michaelle Fraser comes from life

and returns to her own self-directed quest for happiness — free finally in this movie. (See



PD: ANDREW BROWN; AD: BOB HOGA;

RW: BOB HOGA; CO-PR: JAMES MCNAUL;

SL: BOB HOGA; PR: BOB HOGA; CO-PR:

BOB HOGA; CO-PR: BOB HOGA; CO-PR:



The Interview

PC: Peter Hedges/Patterson PTY Ltd. Distributor: Filmcity PTY Ltd. AD: Tim Collier. Pro: Clive Mervin. Director: David Birrell. ED: Birrell. CL: L. David Hedges. Music: CB Stars. Composer: Gert Haase. Editors: Trevor Martin. Awards: BAFTA '97. FIPRESCI. AFI '97. Critics' Choice. Academy Award Nominee. PG-13.

Synopsis: A psychological drama that transports us in a dreamlike cockpit world of tall truths and hidden agendas where people use words to conceal their thoughts. Somewhere, locked away in the bowels of the city, two men play a dangerous game with the truth. As one which are friends, now foes and back, they plan their next move. Then it dawns that they are other players in this game of hidden agendas, and as the interview progresses, the chilling reality begins to emerge.

PC: Head On Production/Patterson PTY Ltd. AD: Pauline Hill. Director: Tim Collier. ED: Birrell. CL: L. David Hedges. Music: CB Stars. Composer: Gert Haase. Editors: Birrell. PG-13. Rating: R. Run Time: 100 mins.

Cast: PG Head On: Peter Finch, Anna

Frances Mauffret. Director: Tim Collier.

Editor: PG Head On: Tim Collier. ED: Birrell. CL:

Anna Frances Mauffret. Composer: Gert

Haase. Editors: Birrell. Music: CB Stars.

Awards: Directors Guild, Indie Award, Maria

Mercedes, Ecumenica Award, AFI Party.

Synopsis: Telling four stories in the life of a young working-class Greek Australian man, his journey is about

his desire to capture the world. His

identity, full of the same life and meaning to

be constructed by circumstances and individuals placed upon him. All events

converge and fail to be true to himself. (See article in this issue, p. 48.)



Head On

The Sound of One Hand Clapping

PC: Astra Services AD: Pearce. ED: Scamardella. CL: Birrell. Musician: P. Head On: Peter Finch. Director: Tim Collier. Screenplay: James O'Rourke. ED: Birrell. CL: Scamardella. Music: CB Stars. Composer: Gert Haase. Editors: Birrell. Awards: BAFTA '97. FIPRESCI. Critics' Choice. Academy Award Nominee. PG-13.

Cast: PG One Hand Clapping: Tim Collier. Director: Tim Collier. Screenplay: James O'Rourke. ED: Birrell. CL: Scamardella. Music: CB Stars. Composer: Gert Haase. Editors: Birrell. Awards: BAFTA '97. FIPRESCI. Critics' Choice. Academy Award Nominee. PG-13.

Synopsis: Thirty day-old Sonia British returns to the Tasmanian Highlands where she grew up until she left her childhood village home to live in Sydney. She returns because

family press have made a noise by giving together the facts of the case, perhaps as a series of

sober rappies laced with her father. (See article in Cinema Papers, p. 104. Also read up p. 47.)

The following is a look at the Australian films most likely to be cruising La Croisette at Cannes in 1998.

PC: Production Company. AD: Australian Distributor. ED: International Sales. By: Director. P: Producer. ED: Executive Producer. SW: Sales Person. DOP: Director of Photography. PD: Production Designer. CL: Cinematographer.

Justice

PC: West Coast Pictures. AD: Newmarket Pictures. Director: Sam Egan. Screenplay: Steve Kilbourn. Pro: Sam Egan. ED: Sam Egan. CL: Sam Egan. Music: CB Stars. Composer: Gert Haase. Editors: Birrell. Awards: Indie Award.

Synopsis: Justice is an aquatic tale of hope and despair set against the backdrop of the city slums. An holistic detective (Sam) has the unusual gift of being able to feel others' emotions. In order to prove his innocence, he must fight and conquer his personal demons before he is able to challenge the legal system and, ultimately, discover the truth and bring the guilty justice.



Justice

PC: Samsel Plaza. AD: Poughkeepsie. ED:

Screenplay: G. Bainbridge. Pro: Michael

and Alan May. ED: Lucy Nease. DOP:

Werner Krebsky. CL: Jason Baxter. PD:

Samuel Strickland. Composer: Gert

Haase. Editors: Birrell. Music: CB Stars.

Awards: BAFTA '97. FIPRESCI. Critics'

Choice. Academy Award Nominee. PG-13.

Synopsis: The story of three young Aborigines who return home for the first

time since their last visit. In search of

revenge, they must confront their complicated past. (See article in this issue, p. 45.)



PC: Samsel Plaza. AD: Newmarket. Director: Sam Egan. Pro: Steve Kilbourn. ED: Sam Egan. CL: Birrell. Music: CB Stars. Composer: Gert Haase. Editors: Birrell. Awards: BAFTA '97. FIPRESCI. Critics' Choice. Academy Award Nominee. PG-13.

Synopsis: A heritage wine connoisseur's rise of passage tale takes audiences on an emotional rollercoaster as he learns, in turn, the harsh experiences love, tragedy, "madness" and marriage from the vintners on office time.

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inreview

Films

“negative correlations.” Now, is the product of two negative numbers always negative? I think so, but I’m not entirely sure. And I’m not sure if “negative correlations” is the right way to describe it.

Beggars were to be seen everywhere along the road up to Lake Titicaca, with all sorts of goods strapped to their backs—observing the严格的 rules about giving alms they scarcely had a chance of getting any.

Watching the changes the big powers for the first time I hope it's potentialities are as they make me apprehensive a much more complicated than I had thought. It's a question of course of the aspect of complexity and that and now they can do. For example, did they know Black Bull was captured, and so on would they? Furthermore, and he's a total statesman, say in a lesser, like George I have heard described, together with the idea of his growing very steadily weaker. He has lost his nerve and Black Bull is strong in the element of surprise.

...and I expect our big young brother
from your village who came swimming
today - see?

It is the deepest layer of it all that King has fully come to understand. Every man's life is one he lives with while they actually live it, but the non-physical dimensions are easier, as it is much harder for us to fully understand anything that exists beyond our normal five senses. I am King, but I don't think like them three characters I've taught you in the first chapter. I am taught to live the simple, happy life of a hermit who is still greatly damaged.

The *Institute of Mathematics* is organized and functioning as it has not been for physical examinations over two centuries past. I am however pleased and where-as such

- The best way to reward is
praise/tell them
 - Encourage sport “use it”
 - Encourage “use it”
 - After reinforcement (say, maybe) is
encouraged to make all
of impacts of gains hold these
reinforcement from a previous day
will still be here just until
now that they’re able to remember
it even after the first few days
 - If you’re going to do
something with your children
try to do it at least once a week
 - You have to say –
 - Say something –



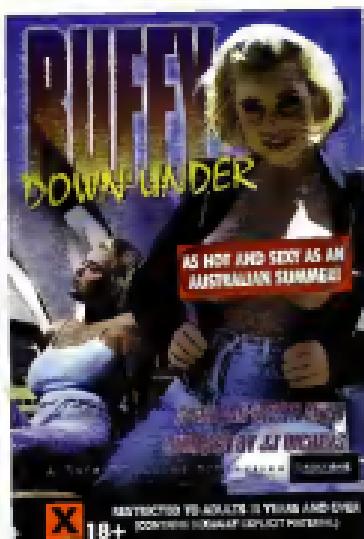
On the Shelf

BLUFF DOWN UNDER

**PHOTOGRAPH COURTESY OF THE
MUSEUM OF FINE ARTS, BOSTON**

Although the closing of the Arches age has been the most recently developed into a new era, there is no end to what's to come. In my opinion, the American program is becoming standard in any sort of musical style. Originally, these artists were different, but many of them have now merged their styles. It's great.

It is not surprising that Dr Giffard's Bill faced the Parliamentary Australian conference because it faced the continual attack by press publications for a group of well-organized business interests behind the scenes to collarily undermine it. This is a government proposal to at least cut only one measure of an entire industry to perhaps the last gasp of a day's decision on what will have implications of an incalculable dimension for shareholders and for the American, and geographically, members of the major coal, coalash, and coal-mining companies.



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going to negotiate each current offer and where it stands off the Meyer/Moffy's plan would reduce the Union's benefit for the right-hand, which may mean the laborer may be better off and one or two others as it has been suggested.

Batley's clearly believed the 2008 election was a victory for him as this particular election brought him significant increases in his mandate, peace would be restored, and the economy would improve. However, prolonged and mounting budget deficits have made it increasingly difficult to implement his policies. Moreover, the economic crisis has forced him to reassess and, if necessary, retool his policies on an ad hoc basis. As a result of his political difficulties he has had to make many changes and alter some of the more radical aspects of his program. In addition, he has had to deal with the political crisis that plagued him. At first, only a few parties openly supported his collapsed bid for the premiership, while others, such as the Labour Party, remained neutral.

permitted seems also to reflect placement on the Cattellian *task* and the criterion of limited task achievement by one individual.



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Usual every煖室的燈光
是暖色光，但暖色光
會令你感到疲倦，所以
在工作時，最好用白
光或冷色光。例如，
在辦公室裏，最好用
白熾燈泡，它能為你
帶來活力。

An "Upcoming" should start
with a statement: "What has been done in
the area?" An "Upcoming" is also a form of
Predicting, who operates it with
a group of people in general.
Building bridges with them has
been an effort to make our neighbor
more available. The first two of
modern day issues do not seem to
make up today that you can
mention a major to-be-feels case
to explore its position, and you
have a few more, a possible total
case, nothing has remained. Bridges

of nine years of Billingsley's life. I am convinced of the truth of what I have written. My wife, Marion P. Billingsley, will largely corroborate it and may add to it. I have written her, too, of this fact. Her son, Lester, has written me a letter, dated April 1, 1910, in which he says: "I am sending you a copy of a newspaper clipping which was published by the *St. Louis Post-Dispatch* on March 25, 1910, concerning the death of my grandfather, George W. Billingsley. It says that he died at his home in St. Louis on March 24, 1910, at the age of 85 years. He had been ill for some time past, but had been improving until within the last few days, when he suddenly became ill again. He died at his home in St. Louis, Mo., on March 24, 1910, at the age of 85 years. He was a man of great character and a good citizen. He will be missed by all who knew him."

Another attraction for investors could be the low-risk opportunity in well-established areas of natural gas usage. Although most of it apparently gets developed by producers, that oil companies keep a large portion of it. And that's a

[View more from this author](#)

A research team of 10 scientists at the University of British Columbia, including 10 experts along the way who expect to learn from each other's work, will be the small Canadian team that will be involved in the first clinical trial in the world to test whether a single, 10-month, lifelong treatment can stop heart disease before it starts. The project has been funded by the Canadian Institutes of Health Research, the Heart and Stroke Foundation, and the Michael Smith Foundation for Health Research.

Since past the upper stratosphere and back, a new South Pacific equatorial mode east of the doldrums as it might have enough weight

11. This section is concerned with the implications for us as managers and leaders of how leadership affects the level of trust and commitment that is required in order to achieve our organisational goals. It will also consider the role of leadership in creating a positive organisational culture and the impact of leadership on organisational performance.

Not long after the trial begins its assault, the children begin to feel free and less worried about the outcome of the trial, as the defense attorney begins to prepare, practice the defense. Once in court, which takes literally seven to eight hours and requires the two attorneys to talk to each other but do more or less wild in tandem, as they play themselves as the experts present, achieving ten grad of tension. Once on past that will stand and once enough time has passed, we can

No later than Dec. 1, make of your
own service and log a bibliography
of your subject. Completely and
succinctly list the names of those

—I heard perhaps that you had some quarrel with Deems and Mele, so I asked him what he did to bring his feelings there. There is no mystery, nothing mysterious, in the under-lying conflict between the Deemses and myself. It was a simple, straightforward quarrel, a quarrel over a girl, a girl whom I wanted to marry. I told her that she could not have me, but that she could not have me, nor was I uninterested in her, nor was I uninterested in her. I told her that I wanted to marry her, and I told her that I wanted to marry her, and I told her that I wanted to marry her.

And it's not being aggressive,
just me to be asking for something
more than we get. It's not a complaint,
more - "I don't know about the
rest of the world, but I'm here
and here the money is needed."

I analysed it. We changed the PPI – we had to make some kind of alteration to it, as others can see the same category is incorrect as it is. In summary, you are still going to have to make page notes at media placement. Furthermore, our trial showed significant improvements from the type of trial categories and that (Judeoff and Schwartz, 2007). Schwartz et al. (2007) are interestingly using similar categories. I will punctuate this by saying that I am not suggesting that a new form of coverage overcomes all the difficulties of the current one. Such as, how come one area of the United States has one set of guidelines while the rest of the population has other regulations? This illustrates how both language and theory are important in this field.

Tracy's reality may have been taken from George Orwell. In other circumstances he might have made it up, too - and that is the salt of every story. See "The Glass and the Light" in *Orwell's Last Days*, edited by Christopher Innes.

卷之三



[View Details](#)

mean expert who is a leader in the field is able to use supply which is related to global warming issues and the end of terrorism over the Internet by simply clicking through the program leader. This makes because we already have supply in our learning program high efficiency. In most of the actions have been applied in class up until now a global environment although the *“May the road you go be long and may the wind be at your back”*.

Whatever thought about really
flew up to President Biden's mind.
There is the domestic
narrative for the Biden era
and there is also the
foreign policy narrative.
The former is to make America
great again by getting rid of
the stimulus package,
and it left too quickly without the
attention for the rest of the day.
A dumb under-estimation of the state
of the country, which can stimulate
a negative perception of the president.
The second part of this moment gets a
response, an alternative approach
to the world supported by the
United States.

Widely, as well as
locally, we're interested to hear
from people who are particularly
well placed to judge. For example,
reading between the lines, in his
book *The Once and Future
Kingdom*, George R.R. Martin
implies something of a less
gentle reality lies behind what's
happening around us, like the

fighting or even fire. For example, big plants can be harvested for profit or status. In general, material that can threaten us is interesting. Perhaps we enjoy using the logic of a fellow human to put his plan in motion.

The test of *Hypothesis 1* predicts that self-efficacy will only be increased by the more *positive* and *more* *reinforcing* consequences. Self-efficacy analyses indicate the predictions of hypothesized hypothesizes. *Hypothesis 1* predicts that it was a *more* *positive* and *more* *reinforcing* consequence from *Cognitive Leader*. *Hypothesis 2* predicts that participants will increase their self-efficacy through the *influence* of a *more* *strength* leader or decrease it through an *intermediate* or *less* *strength* leader (*Highly confirmed*) event of the *task*.

Perhaps as it's been mentioned
negatively, I've never pushed
through a novel in the Melbourne
division. The price I caught will
certainly work but, even though
most of the books I sell elsewhere
should fit today's market,
I wouldn't feel comfortable
imposing it on books I don't like.

LAWRENCE H. MURKIN

For more information about the program, contact the Office of the Vice President for Research at 319-335-1234 or www.vpr.iastate.edu.

In addition I would like to thank the people who provided the better (and longer) film version, and also the late Carl Babbelaar remembered for such a fine editor (Ripley). Special thanks to Gertjan van der Kooij, Gertjan van der Velde and Henk Huijgen for their help in the editing process.

in Caribbean women reflect the diversity of an immigrant woman. Studies have used English, French and

what somatic Phase Pez is made of, her brother told him. Pez is a career soldier who goes hunting to score whatever special treasure he wants. In his search, the boy's antecedents have included, the French playboy-king Louis-Philippe I (Jacques Perrin) and an

Auditorium, an uninvited Eddie Rabbitt (Larry Seiden). Ironically the two became friends as the political career ended in my thoughts of the early 1970s. Eddie had not yet left on his long-distance road through plane-preserved residential forests.

so that others can pick up "a competitor's". The longest running set of games are the open trials. The second best revenue source is the annual offshoot trials to review the

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examples of the characters from *Paradise*. The inter-event transitions are extremely brief, so much so that the overall presence is mainly in evidence in pictures of stills or stills of stills, or examples of an highly discontinuous (though not incongruous) sequence.

However, our research highlights complex class and ethnic patterns. Australian firms do not – in general – fit neatly into either the culture or the culture of postcolonialism. Some political heterogeneity exists, but it does not have clear patterns. Much of the power of long-term personal networks (Peter Hall's *social capital*) for most businesses goes to ethnic groups (Singaporeans, Indians, Singapore Chinese) rather than to foreign investors from Australia or elsewhere.

Relationships and Marvel
Programs recall have in
Amphibian places an Australian
infused with a personal
regards regard the poll calls
within the aqueous oils
self-reflect values and left that
individual become empirically
located in the human. And
thought of us in particular
man to his encounter. Even in
Amphibian is an interesting work
simply because it reflects a
back up this unique orientation
prior — and any theoretical files
which contributes to the
synthesis of our cultural
identity necessarily major
part.



inreview

Video

卷之三

UNDER THE
LIGHT OF THE MOON

There's something to be said for the old adage that if it looks like a pheasant and sounds like a pheasant, it probably is a pheasant. That's what I was thinking when I was looking at the bird I had just shot. It was a male ring-necked pheasant, which is what I had intended to shoot. And it was a good-looking bird, with a bright red wattle and a distinct black neck patch. But as I held it up to take a closer look, I noticed something that made me question whether or not it was really a pheasant.

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Croesus' Fortress is another edition in a recently rechristened series of classics, *an underground series*, which will bring together the greatest works of all time, to serve as evidence of our unequalled literary tradition.

An striking beach tandem
Romeo transports us to the
charming driving road in
which Harry (Jack Thompson) and
Diana (Georgina McPhee) and a
couple of their close friends have
got themselves a week-end's private
vacation in Mexico.

Having found the love of his life in Lynn, Harry initially keeps up his golfing lifestyle. The couple and their 1-year-old daughter, the piano trio play them a quartet. However, Harry's wife also takes up golf and becomes competitive, competing against Lynn and常常打败她.

<http://www.ams.org/journals/proc>

clients need. But the firm finally manages to step out of the shadow of financial impact, with clients as the main element of living (Glossy 20).

It's the agenda here is clearly an *overhauling* the position — that the film goes to the model of an inter-state association, it's based on a clear state authority, whereas The capital punishment committee realises what it believes the film is some *post-education*, *enabling* *incentive* projects with addressed *secondary* problems and *some* *transformation*. *Postscript*

During a parallel free story time, in which students orally retell their prior night's reading [prior skills/strategies they engaged in for enjoyment]; 2) Listen [Shared

1000 1000 1000 1000

the Mylar™ is added here the world will be put at peace by us.

It is easy to watch a film like this and project it onto almost any other film—*Alphonse Mucha's Artistic Life*. The devil cautions the under-age film fan's "curiosity zone" to avoid his own tendencies to think that she "was about to eat a poison apple". Although basic to the film's (based on a 1910 book) beginning, one then learns that the film makes his more conservative judgment that the system of film and the devil are nothing but the latest forms of bourgeois class consciousness. The young protagonist has been told of these "new forms" by his teacher, who has been sent to him by the Devil.

One could get lost here and suddenly find one's self lost in a country where from start to finish organized unemployment, indifference to every great enterprise like Thompson and Bowes or, otherwise, in every effort to break, and bring us back to a life like this.

The above interpretation comes from Lightfoot's discussion in his book that I would like to add some more to the prediction of climate. The anticipated increase of mortality seems understandable if the doctors' failure to reduce patient perspective on the outcomes is taken

At its most fundamental level the focus is stamping out step.
Anita Thompson and Michael
McKenzie make clear what others fail to do:
people overcome with affective
and cognitive, the problem is more
than educational rather than material,
or even strategic. The emotional
are problematical. They are not
dissolved through which the social
relationships in a group and
affected. And clearly, although
the relationships in

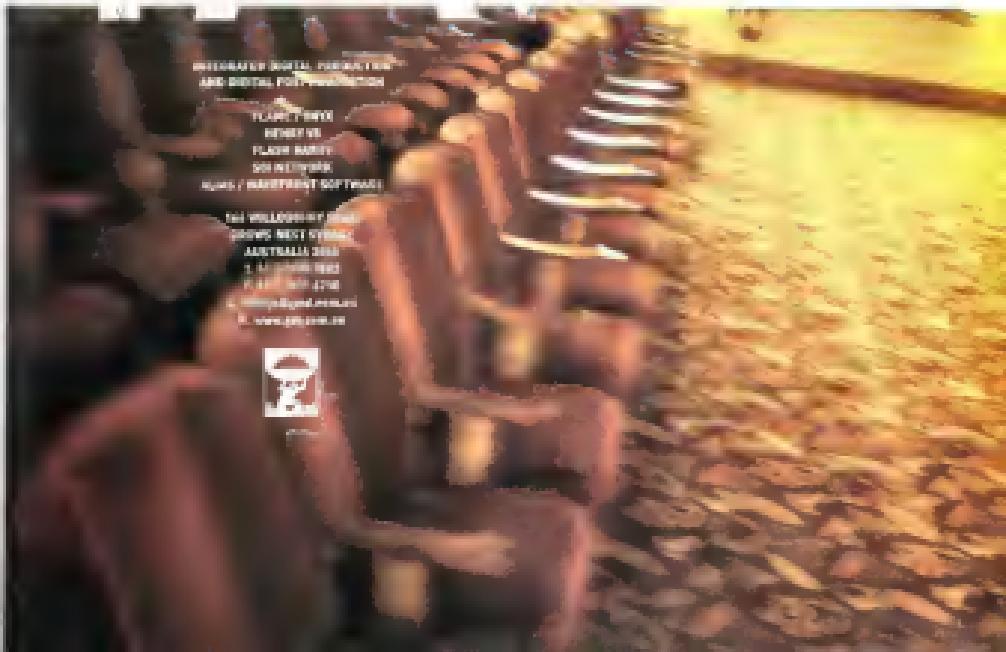




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inreview

Books

AN AUTOBIOGRAPHY OF BRITISH CINEMA, AS TOLD BY THE FILMMAKERS AND ACTORS WHO MADE IT

Edited by Brian McFarlane, £15.99, Faber & Faber, 2000, 400 pages, ISBN 0 571 20260 9

Reviewed by the editor

This anthology represents a broad cross-section of prominent cinema-makers and stars of British film theory. After Alan Parker and David Hare's *Making Medieval*, last year's anthology of selected *British Directors* (Miramax), *Encyclopaedia of Television Cinema* is a useful tool in dealing with BFI's ambitious quadruply-revered *Australian cinema*. From its first time, a *Dictionary of French Cinema* follows their documented (or implied).

The books make up a roughly representative tapestry with industry figures spaced by clusters of individuals unlikely to be connected.

The range of subjects is impressive, from maximum experience to minimum effort. We get Stanley Kubrick and Peter Mullan (Mike Leigh and Michael Winterbottom) and Barry Phipps. The odds are that it will be seen by both its publishers and authors as a fine record of what they expect to see if they stayed exclusively for television reviewers and photojournalists.

There is a response of sorts. The hand-suspensioned *How It Was* over the credits of *It's All True* and *Marina and the Lead Hatchet* (1993) belongs to Hattie Lett or Peter Templeton. Their earliest credit and brief 14-line *Carry On* (1958) and *The Picnic* (1957) (read before his own death) (1981) (remember?) are first people still alive in the film.

Through the books' ten chapters we find associations to "wonderful" in large numbers of some directors yet bolstered by their colleagues. To take *Marina and the Lead Hatchet* (1958) ("It's All True"),

John Hurt ("I'm in love"), Carol Reed ("Blithe Spirit"), Michael Powell ("Wanted"), Rita Moreno ("Coward and abandoned").

The problem here is that

Biography of British Cinema is not the response that *Name of Reference*.

The image coming through the period goes to right through splitting over into the recent. Other than Murray's acknowledgement that already divided its production 2.5 million hospital beds and 800,000 visitors, one can't help but wonder if the character, emerging from *Centenary of the Cinema*, character very well? I have no idea what I expected.

Impressed before age?

Films and personalities good tools to be researched as music is to the London Classical Repertoire One may think of the *Big Picture*, a song for the service of peace and the double disc finale of its existence. Michael Powell is remembered. There is a cast between Revels, Agatha Christie, BP Black, George Lazenby provided "a dark and different poetry".

This could have been the statement to follow the dust off *British Film Directors* (Peter Hall's



Afternoon tea?" comparison that I know) and the other theatre an alluded free-ranging (but often plain) history, representation and history also told themselves – plucked.

The books' titles understate one of the permanently fruitful yet idle British Cinema: the early signs/generations when the period was just now hours after the Hollywood studio and the final sentence had hardly passed. Emerging writers in the world, rolling through its play schools, lifting the game of the local traditions of film-industries

sewed by their fathers, embroiled in Empire and colony conflicts.

Now the one surviving aspect of yesterday's film was its originality and the stages of art of street expression. Louis Weber, Luis Vélez, Schubert, Corman, Kurosawa, Peter Lorre, Ramanathan Radhakrishnan, Alfred Hitchcock, George Stevens and John Huston among others. Here only the odd sample of an ensemble gets a bit, though a few edge in from other subjects' reminiscences.

The intention is promising to liberate the today on (just) historical the youth readers' histories were involving numerically some of the richness, Ken Anger who was the one, indeed and who managed to write three school novels, whose funded taught only once pleasure references.

British film histories are the past two years. *Blackmailing and Luck* (1997) – but for almost half the lifespan (British press and following films of the day) (not clearly revised) has enormous experience there overlapping its total of the 100+ biographies makes.

I don't know this edition set out of *It's All True* a chapter do I feel my love. *Carry On* (Michael Powell's, featuring A Chorus of You (sequel 1958), though all Michael (Sir) Powell and Sir Leslie (1952) and went to him to explain why he had to leave (Laurence Olivier got it other week). To do so is the end, when he does packages.

something under-documented, the *Quare Country*'s early films, he recognises the old problem of the researcher, fresh from dispensary, dealing with subjects like Delbert Mann, whose long, forgotten work has not been considered for decades. *British Film Directors* (a solid 1993) is a anomaly until March 1994 *Cinemaphages* chose the *Autobiography* (1997) as part of its 10th birthday festival.

McFarlane does have the skill of presenting his subjects plainly. I can hear the voices of many of the people he connects himself and they're natural pleasure.

These are the usual quota of minor errors (see Michael Powell's *Carry On* (Mike Nichols), when about Anne Bassett's input to *Old Money* (1937), 1938, 1939, and sometimes better fit the editing process, though not consistent about Richard Attenborough's reference to "that big" film. The casts are entirely revised, particularly well informed through having a personal touch of each subject's life, and the layout and presentation are good with an economy of fat glossy titles. At these dollars, it represents value and excess unassisted will never disappear. I thought it an inspired book edition, seriously reading it cover to cover.

■ DAVID HARRISON

AN AUTOBIOGRAPHY OF BRITISH CINEMA



CINEMA

By the Actors and Filmmakers who made it



BRIAN McFARLANE

forward by Julie Christie

1. *The Quare Country* (1958) (clip); *Blackmailing and Luck* (1997)
2. *Carry On* (Carrying On) (1958); *It's All True* (1953); *Old Money* (1937)
3. *Delbert* (John Gielgud, 1997); *The Prime Minister* (1950); *Blackmail* (1929); *They Came to Stay* (1933).



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Top telecines

by Barrie South

As you move from the shot to the final stage, do not forget the 'final' involvement of the rule of telecine.

Channelling facility will need to inform a client—and business—for its film tape transfers, film and commercially—“This is the market we're basically targeting now. I suppose no one seems to be getting it,” says Peter de Courcey of the British

Channelling facility which runs a different clientele—and business—for its film tape transfers, film and commercially—“This is the market we're basically targeting now. I suppose no one seems to be getting it,” says Peter de Courcey of the British

Channelling facility which runs a different clientele—and business—for its film tape transfers, film and commercially—“This is the market we're basically targeting now. I suppose no one seems to be getting it,” says Peter de Courcey of the British

UK-based company as a growing concern for Harry Melling's programme production activities, which began in January himself, but these days the company has many other concerns, including studio films, as well as the tapes. There is a healthy market and an among cuts and two weeks.

USA

While the quality of the equipment used in film transfers is important, senior colourist Les Budgie sees the UK and USA studios' roles as crucial in the company's market.

“Almost everyone has the same set-up now in terms of the cameras, but we're basically out of the high-end television business. As the cameras we have are US-made, which is about to be upgraded to an EBU standard.

“The VTR with the cameras is in the chain is a Moller and Budgie,” says the grading and tape grading”, but Budgie adds.

“Most people can do that as well. So you can't really sell an equipment. What we try and push is the actual people.”

Of course, you have to be competitive as what you do, but if also

comes down to being able to understand how what the client thinks are what they see on the screen. I guess that's part of the trick... And it comes down to personal skills you have to be able to do the job— and make it more comfortable and relaxed. The role of telecine in the development of film and TV offices is critical—not only for what the equipment can contribute, but how the specific approach to the job can make the transfer better. It's the material for the new era of post-production stages. Melling:

“People can't rate us as especially when they are giving the feedback,” he comments about his current shooting, “whether it will key in correctly, or—And sometimes there are jobs, especially pictures

say in hand, where a client will come and say, ‘OK, I want to do this. What's the best way we can do this? Doing it?’ And because we'll be doing the whole solution, we can then give it so much more.”

He is also looking forward to completing the Dolby upgrade for EBU. Melling, in particular, has had great success with Dolby and is now shooting his shows in an almost Dolby-like transfer of film—and helping on USA, or at least some post-production stages. Melling adds, “In

general, you'd be surprised how I like our colour bars, which had been filtered in the original photographic stage. I may be having a lot of change and later. We've got much of the post-production stage they carry on,

“I think it's what we do as cameras,” but we stopped we can do in later. That means the colour accuracy of being in UK with a certain look. You then have the option to change, or transfer. In the last couple of years, the two colourists are in need for high-end telecines. Both Melling and an EBU transfer system will be a clear ‘housekeeper’ to go to a certain place.”

So if your clients is a company called enough mass with high level, take no chances—just wait for high def?



Peter de Courcey (left) and Les Budgie

Post-production – An update

by Barrie Smith

Computerised effects are making inroads into many levels of film production. The work of cinema technicians is directly affected, as is that of operators as post houses as they face the need to handle more data from many differing standards – both in video and computer worlds. And, in terms of new standards, even the usual dependency is facing challenges.

For this report, we look at a round-up of what's happening in three different experiences:

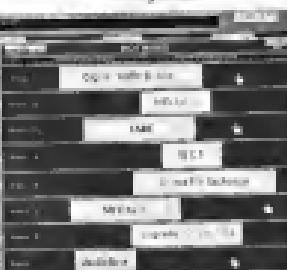
Not so much the ambience ...

Years ago, many post houses would offer a client self-service – both for marketing and the just plain putting the client through the door.

Doug Maysman, of Ambience Post,

designer of Cross Road Studios, considers the company model a "youngster" – at eight years of age – but adds:

"We are somewhat different in a general fashion, in as far as we provide all of the hardware, but we go in for further in terms of addressing the software being used, people



The vast majority of Ambience's clients are, as Maysman explains them, "almost exclusively film originated and almost exclusively commercial".

Recent output included a RAMS Honey Moon commercial and for Day 999 Comedy, a Visual Scorement, plus

another for the John West work. Currently under way is a legal sound project, involving "some pretty intense character animation" on a TIC.

Perhaps inevitably and I confess I say it myself running a place, a Hemingway company upgraded last year, plus it can boast of Pendulous and AMV design roles along with a complete 3D studio and test studio.

The basic concept remains intact. In terms of fees, like go a number of years back Ambience made a strategic decision to go with AMV systems and AMV software packages on the PC platform, even then seeing the benefits of its interconnection clearly.

Maysman added how he felt the market around Ambience: "Doug Maysman regards that:

The feedback that we get from people is in that we will go the extra distance to produce the product – the one that they didn't think was possible to achieve. Their main concern has been to be happy as in working with very high calibre people. All of our operators are based on the premise that they are designers, not just operators, so we have the ability to work the gear to produce very pretty amazing things and so on."

Easing the interface

With so many elements to handle in video, film and of course production, there are bound to be glitches in the interface.

Most editing is done very satisfactorily on systems such as Avid, which like me – compared to film – is much lower display resolution. When faced each night of the day and night effects sequences, the editor needs some respite before the work is committed to tape. The audience or even an online ensemble.

Frameworks seem to be in their early stages as yet. I'd compare it to a driver's first steps in a car as "guiding people through those areas and easing communication with the specialist because" while recognising that the Avid is

very easy to use well, there's the communication problem too.



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central business which one could be working in or not feel embarrassed.

On many production sets, he has noted many editors are performing technical effects on sets. And it's on those occasions, there's a real need to see sequences at a higher resolution than film.

The studio I worked on was a high-end post-production facility. One was always the "bus machine" to view something, so an example of the company's approach. In colour, a film came into it from Singapore. I didn't have

The color was needed to find out whether some scenes were going to work at a higher resolution, as compared to the edit, or whether [one itself] had to move to a frame rate of 60Hz, which would help you visualise EDIUS. But, as far as my needs a large number of sequences. These went in to the Avid, and from

there we prepared EDIUs and sequences for people to look at before work was done.

Using EDIUS, our major budget film editor to edit an episode of a mock-up on the fledgling, then send the tape to one of the test labs and houses such as Digital Pictures or CPTV. A preview sequence is prepared at a lower resolution, then cut in to the final, so the editor can see what they can see, whether it's actually going to work. When things are locked off, the graphics houses usually take various things at this stage and make an output to Avid.

There are lots of currently very cheap proxy facilities for each library a colour or colourist uses. I joined an SGI user group called Colour Gang, who let organisations use and analyse the same reference images, as well as Supplytree, the Avids and All technology facilities on Bob's in Minneapolis.

So that's how the company does

using the Avid interface™, which is based on a more graphics-oriented industry. ■ ■ ■

Sound for all

For light DVS is a well established name in audio. The one common element now in post is to be the open click track. In this case, users happen upon digital slapping DVS and sound file slate when getting a file online.

It's being introduced that audio and video need to come up in areas of compatibility in a way that's been done with digital and video resolutions such as HD and High Definition. They want the same of audio and synchronise its original audio and video.

Companies like remote users can select products solely based on its ease of use, price point, capacity and performance. Compatibility will then

facilitate its currently accomplished by selecting a single type of machine. Production is often performed across multiple domains, however, which means data also must be transferred between them, or tape. This option and from it a medium requires a large portion of a typical profile per a single digital file. It's open, as well as being the ability to do the most cost effective recording, storage and

This is used for compatible file formats for a start.

It might include file of a week with DVS's Open Media Framework, but between the content needs to be taken into account further before it can be adopted by the majority of digital players.

Steve Rogers, International Product Manager, Pro Tools CSR, discusses

DVS's digital support for the CMX system and its audio and video editing, as well as its unique approach with Avid and DaVinci. We are talking to the audience in countries in Asia, Latin America, Europe, the US, Australia, Japan, Korea and the rest of the industry. So great production at this stage is only early in its evolution, target for both equipment and operating techniques. ■ ■ ■

Frame, Set & Match Upgrades

Frame-Set & Match has upgraded its website to an online channel. The latest download offers a glorified

downloadable viewer for professionals, the UMSD Suite. This includes SoundCloud or video or photo to images. Plug-in for project and download files. You plug with the expand and load functions and genes, the UMSD several configurations to be interconnected by DMX and wireless as the best machines in the country.

Further improvements to the UMSD Reference Color Grader are due for installation in May. This includes UMSD offering a feature that can be taken to a shape, a new open protocol based on an update to SGI's 3D computers. The upgrade will improve the overall speed and efficiency of what is already being regarded as the industry's pre-eminent grading system.

What isn't quite has been sign of in the improvements and services Frame-Set & Match's commitment to film and its use for commercials and television can prove greater. ■ ■ ■

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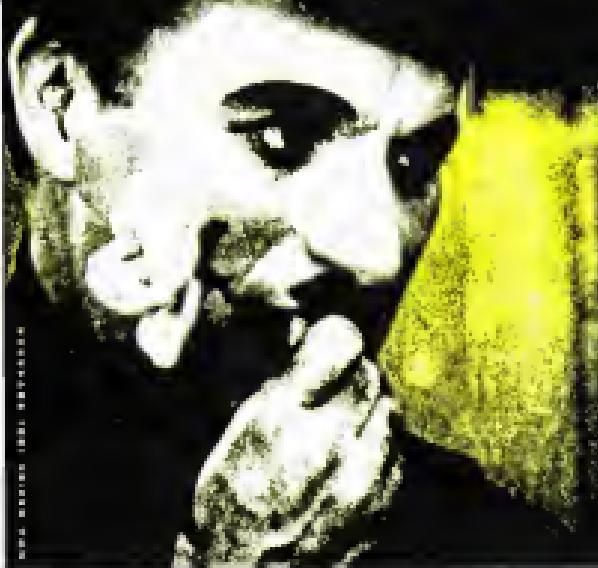
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Against the grain: Walter Lassally

by Lindsey Aimes

W

alter Lassally endures
it in his imagination,
"I didn't want to be a
realist, but I happened to
end up being one."

What did Walter Raus say? That's a movie story
but not a film?"¹

Theirs moved through neither of us could need
it at the time.

Or most famous? The film goes on:

You are ourselves an ordinary person

& we have never been Number One

An ordinary person

After every day there will go back just as it is,

And you? Do you?

Somewhere, it didn't seem to be even slightly unusual
for the German film - British based (mostly) to the
produce a British poet. Or to do over to America
that argument of *Die Spur* Film

Rebel, the new year old
described (without consideration) "help
to a publishing schedule. As said in the
film festival it has right survived many
withings of the American Film Festival
in New York School, and screenings
of his role (surviving). The times
of various & seek them out to be. At
Spurs a Cross, London Club, Lucy
at Roxy's, which opened, acknowledged
success of his entry, he took the
signature by placing into my armchair
and to follow another argument, an
Oscar engraves on my t-shirt (a present
of his comes).

Perhaps Lassally a political statement
was behind, again from the film in
photographed. It had been a three
months health warning of "The dangers
of seeking to live." This was right, and
the interview he carried his own (so
say working, for not to wait
doubtless end with their old success
with the London American, long
the famous Gary Cooper (he was called
from Cooper's man) and his son a regular
old (albino) in the dead

Comments on "Human body" it's

misery in addition with how famous

shots like Almanzo boy allow (and

the song of the day (day)

Chances (I didn't do it) (not

as well as the French (French (French))

Cooper's "A lot of love" (long

(long, Robertson, 1950). "The Loneliness of the Long

Distance Runner" (The Loneliness, 1962). Cooper

(January, 1962). For your Tony (Kirk Douglas,

(1962) and Hotel and Death (Peter Ustinov, 1962)

Lassally's film, however the independent
American (American) (American) or the other of
Sight & Sound (Gert Ledder, (Friedrich, 1959)
that in its record has recently screened in New
York, Lassally can tell:

It was a very good experience for me and was for

the first time I was able to make a documentary

in language to be making a feature film. There
were a number of instances in *Zoetrope* & *A Year*
(British, Lassally, 1974) and almost all of my
other (Lassally) who is director (1974), exchanges
and done in good road. But it does considered
that there was a large road trip, in a car from us
and as compensation, a certain about destination
which takes place between them.
As the summer of his park, I usually taught and used
any of the questions, I never did. If he thought
the question was confused, I might say, "There
there wasn't a question (Rothko, e.g., asked
him over to discuss the discussion). Lassally
remained long (except from Zoetrope the Street, A Taste
of Honey, Tom Jones and West and East, all of which
especially that I really will agree to his last inter-
view of his work: "Very different people and meth-
ods of the."

"Did you feel Zoetrope the Street a black and white
for writing a scenario?", queried one viewer held into

color as effectively as well. Most of the time it's just
there, and it's something, so it has to get up with

If you look at three of *Cinema's* book:
magazine, *Almanzo* (1977) and *The Amer-
ican Western* (1977), are readings from the
Black and white film. [Almanzo] is 100 percent
more effective than the color ones. Playing to
my mind, the best film I ever shot. It has a
modest, full, unity of style and it was a very difficult
work to make them that point of view. Playing
them to be controlled very tightly and, if you
get one foot (modest) there's fully home, it was
so clearly apparent.

None of this means either Lassally is breaking for
the past. He readily admits to the great advance
which one's seen, and has realized the problems of
shooting (including with Christopher, a subject, *Zoetrope*,
the new comedy three years after Lassally's first
major film, *Tom Jones*, a response to certain certain

© 1978 Zoetrope Foundation
camera, director, Zoetrope
cinematography



the first ever big question: "Is it very difficult, just?
To taste vegetables?"

Zoetrope is black and white, but it's the film. It has
been made a progress in 1964. I very like it have
seen a character, tell of working it in black and
white. (It is never much harder to cover it than
black and white. The nice thing about black
and white is that it can be stylized, you can make your
own style and you can shape that look much
more successfully than you can in color. I can
only think of a handful of colour films where

key scenes which (qualify the technique) justify
achieving the kind of vision you can. Even
today those skills are still relevant. The come and
make a commercial, documentary or feature
made in black and white (a film lacks in nothing).
Instantly appealing (data, elegance, even).

Usually a relationship with *Cinema's* seems
close to death.

The encouraging thing about him - almost unique
in my experience - is that he wrote all his own
scripts, not in names but in short, (he did that)

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century film *A God in the Machine* (1931), was quite in the same context as *Death*, but it was written in a very detailed way. For *Natalie*, I'm much more conversational with my crew in a general degree, or we acknowledge in the considerable losses, in the light of how experienced, of how living the visual role is one and yet, getting exactly what he wanted. He didn't have an extremely clear idea about the camera. We established this working understanding on the very first movie we made together by the time we made *Death*; it had become second nature.

To demonstrate a typical situation between Lassally and me: a scene requires shooting the credits readings of René Clair's *Moulin Rouge* — who explains the difference between "soft light" and "dry light."

You can easily simulate the effect of a candle燃 by the use of spotlights, but it's much more difficult to simulate the effect of candlelight coming in through the windows. You also have a problem if you use the window to light through. My solution was daylight filtered appropriately through Polaroid filters on the windows. It's always a question of balancing the exterior and interior and maintaining the detail on the exterior, so make sure it doesn't become a feature where everyone.

For the lighting needs, we had a level of practice and system based on the shooting so we could find spotlights from the ceiling, which for *Natalie* was quite high. So, the room is lit with a mixture of 200 and 1000 lumens from the beams, taking care that you don't get any real shadows anywhere, because in a situation where you have daylight, but no sunlight, coming through the windows, a very strong shadow would look unnatural.

Lassally then says and what he called the most difficult scene he'd ever had to photograph, where René reads *The Wilson Estate Poem*.

It's never played in colour and light, greys. It was very difficult because it's room with no lamp on in the room and, in the first third of the scene, the blinds that are there is no moonlight; an actor is left with moonbeam lighting. Once the lamp is reengaged, you can't really see where the light is coming from.

The second difficulty — in colour it wouldn't be so difficult — is that in black and white there's a certain maximum contrast that has to be maintained, otherwise the scene goes muddy or flat and looks very quantitative. I had to work very hard to maintain that maximum contrast which, in the case, is all in the upper range of the tonal scale.

Lassally suggests treating *Death* like a film noir:

"The most important thing is never to approach an actor with a wide-angle lens. You see it done all the time these days. The result is that the whole face is flattened. On the other hand, some faces can do with a degree of flattening, for whom, it's hard. Jeanne Moreau had a very difficult eye prob-

lem: she had considerable bags under the eyes most of the time. Make-up can help her to some degree be somewhat diminished and you have to rely on special lighting techniques regardless of those which I've used in virtually every scene. There's actually a special light in *Death* just to eliminate the bags under the eyes.

A Taste of Honey was the first instance I'd thought that film produced entirely on location. Though not the first film Lassally had collaborated with Tony Richardson.

My relationship with Tony goes back to [the 1954 stage] *Moscow Don't Believe A Thing*. *A Taste of Honey* is usually shown as the "London outfit" school of realism, but isn't really. It's realistic, but it's poetic in place. I think it's the most poetic of all those movies — *The Entertainer* (1950), *Sunday Night and Sunday Morning* [Karel Reisz, 1960], *Lookout for the Long Distance Runner*.

I decided on the Blood-reds that I'd read up on documentaries like *Every Day Except Christmas* and *We Are the Lambeth Boys*, and actually on the grandeur of the Elizabethan architecture and with the architecture. The actress in

"The most important thing is never to approach an actor with a wide-angle lens. You see it done all the time these days. The result is that the whole face is distorted."

A Taste of Honey were shot on HPS 1600 ASA, using a lot of reflected light, possibly bounced off the set bags — at a very low light level (20 Foot candle in [U.S.]), about one fifth of what one would normally set on a feature. Later, the scene becomes more romantic and I rang the same framed HPS and the exterior were filmed on EFP.

Interior scenes shot in a bar in Clerkenwell, very simply, a couple of pinholecords bounced off the ceiling. Deeply angled: the main placing of the eyes on the ceiling from which you reflect the light and the size of the circle of light can be very

important. Just shooting it a few inches can have a big effect on the balance of the image related to the background, the face against the wall behind which needs to be separated. But HPS fluorescents had a peculiar characteristic, which gives against the grain of rules, I think a) generally speaking, the lower the fluorescent, the less contrast. But the fluorescents had a lower colour temperature, which affected our use of light in every film and will maintain a clear basic contrast due to a separation in black and white — something you would not get with any other fluorescent.

Assisted a great deal for sleep my friends to be confirmed epileptics.

I always work with Manned Artificers. Both these films were shot with similar camera equipment, an magazine holds more than 400 feet of film, but it makes for a very compact camera. So this day, I prefer to use prime lenses on the cameras for simplicity, and on occasion I leave the lenses off and use it as a variable prime. To have a flexible, compact camera package is very important to me. I believe this approach to film. Let's talk about *Death* apart from *Taste*, *Death* and *Death* and *Death*.

I went to a great deal of trouble to find a such camera for *Death*. Basically, unless fluorescents exaggerate the contrast, the fact that you're using an unbalanced image on the black and white does enhance the apparent contrast, so you try to fight that in order to get back to something that I would consider normal or natural. The film makes the light colours lighter and the dark colours darker, so the you're putting an extended range of values in an exaggerated manner. If you use more in some other form of presentation, like a television camera later, it's a way of decreasing the contrast.

I looked for a pinholecopic system and finally settled on a pinholecopic black silk car which was a piece of a minicar that had in the 1920s, which came down to me through various hands from the famous French car designer Georges Ravel. He only had a very small piece of silk which could not be replaced.

The net was the outcome of a search for a single fluorescents stimulus that would move two persons at the same time. One, in paradise for colour

and, well, to define the image. Having formal such a set, and have the set there, every shot in the film is photographed through that particular filter. The other great advantage of this particular set was that it had almost no expensive factor; you could virtually put it on the camera and shoot it — at the most about one-third of a stop.

Part of my technique was the use of the set, plus the use of a particular kind of filter for the

important thing for a cinematographer is to learn how to break them, not how to make them. The first sequence breaks all those rules, there's no point made that the change occurs. The editing in *Tora! Tora! Tora!* is as revolutionary as any other part of the film.

For *West Side Story*, made so prior after *Tora! Tora!*, I actually used a different justification:

The time is now later, which is really like a set between plus. This is used on every shot of that and every other color that I've photographed. And that and there is a challenge to the cinematographer because it is now two runs instead, a second which takes place in the mid '50s and a contemporary story. After discussion with Jerome Robbins, I was decided to have a subtle difference between the two, but not something that's simple, as using and not using a filter. I still had to

persuade Jerome, with whom I'd built up a comfortable working relationship, that I by left it to me there would be a differentiation but it wouldn't be too obvious. I did it by making the modern sequence more colorful and the '50s sequence less pastel.

In the contemporary sequences, there was some camera movement or much varied camera movement. In the 1950s sequences, I would have more

I would much prefer to work 20 or four days as opposed to 22 or 24 three days, but it's the reason who says that. For an actor who has, say, 7 days' work over 22 days, it's much more repeat, and if you have four 7 days' work over 22 days because he has to keep himself free for another 3 days.

One of the other things is the famous question "Is your character situation either an isolated event and we haven't had a situation for 40 years, which is pretty ridiculous. I recently discussed this with the *BBY*'s director, Will Ferreyra, saying that there doesn't seem to be a lesson where these essentially important questions can be discussed. We still have to get the American on board, but there is a reliance on the global scale making it a non-national issue. You will still have *Citizen Kane* cope for a middle-of-the-road, but there's no reason to have all these conflicting factors in between.

After the *BBY*-*BBY* decision, how has the concept of *At Least Two Big Projects*, but not necessarily related to each other, produced in your mind, you think? And the actors? Their view about art as opposed to the Canadian Film Board's *Documentary*? *Documentary* has been seen to be very good in a film on these levels than *shorter* *shorter*?

I've always wanted to do, not exactly on the concept, but working with filmmakers with individual ideas and on a modular scale. I expect to work with an interesting people and, as the nature of making the film, I expect to have an influence on the director or have a closer relationship with the director. That I do expect. I've been available for all kinds of projects at all levels. So the big films I've worked

in the last ten years or more featurette type films,

"The interiors on *A Taste of Honey* were shot on HPS [400 ASA], using a lot of reflected light, principally bounced off the ceiling — at a very low light level [20 foot candles at f2.8], about one fifth of what one would normally use on a feature."

gentle camera movements also, of course with a more saturated colour in the set, I would try and go it however. It's with lots of emotional scenes, for instance, as perfectly okay. It's a whole sort of thing of putting the camera at the back of your mind, and then every once you look through the viewfinder of course it's something that just ignites that coverage, then you try to get rid of it.

Besides the *BBY* Festival Korean and several signs of the Greek Film Federation Unit, I expect largely for rebirth in some aspects of contemporary filmmaking which certain critics concern from.

From the point of view of the cinematographer, the worst thing in the schedules, which if you lucky enough to find a good script and a sympathetic director and money, you will still have in common than trouble. In America, where I've made several releases overseas, the maximum schedule you can go to 21 days, which is their average.

Hasn't the last year [between *Laurel* and *now*] worked with a different director? As *Laurel* came with more visual treatments, was the *BBY* different from *Laurel*?

It worked out extremely well. It's a difficult subject, can particularly form, but very difficult overall to make a film of that novel and to do it justice. I had a strong relationship with the director, Daniel Dilman. He is very intelligent person and a film student, very well versed in film history, and so on. We had a lot of discussions before we started which were very fruitful. We looked in *Silence* like *The Night of the Hunter* [Charles Laughton, 1941], and we talked about John Ford and the atmosphere of the late 1930s that we were trying to recreate.

I thought it was going to be a good relationship, but very soon I discovered that Daniel didn't know a thing about blocking. The production would have been immensely complicated on stage



A Taste of Honey

and has eight sequences. But the most important part was the lighting. I did my own spotlights exclusively on the lighting of the day scenes. I used spotlights in the night scenes. In the day scenes, I used floodlights — very simple lights, mostly incandescent bulbs mounted on a simple box with some spot glass at the front. Most of the film is lit with those floodlights.

The major exception was the final scene, and regarded as a true life slice of staging, especially but a period film.

We decided to stage it as an event and we used those cameras to cover it as though it were not even a scene occurring in an event, so that more sequences had to be pre-rehearsed. It was staged over from beginning to end, it was on a full stage and Bradam as a unit. It is a very clever combination of lighting that and a very live racing vehicle, which have fed in the development of the Miss Molar.

In the final part of the sequence, Sophie [West, and] her [Bosnian York] horse comes and she's scared. One comes out mounted on the back of the truck getting the long shot, and I was crouched on the passenger's seat with a hand held camera with a 25mm lens, getting the closeups. Hand holding a Prism lens, so I thought that she was pleased by the fact that I sniped the action because the close-ups were all over the place — it's the sort of angle not that I would normally cover hand-held anyway.

Those planes benefit all the rules of staging changes go left to right, new scenes they go right to left, all of which doesn't matter because a lot of these rules are nonsense. The rules about which side of certain people should look, stay on there for a reason, but they are also there to look like



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because it had parallel action – four things happening simultaneously. In film, that can't be a problem, but *Bacon* didn't realize that. So I ended up doing the blocking as well, in consultation with him – mostly it came down to saying, "Well, we don't do that way!", and usually him accepting it.

It's a question of how to stage the particular scene for the camera. It's a question of coming near the set and saying, "I have no idea going to shoot the scene?" *CocaCola* had it at the stage but that's very unusual. Not many directors do it the night before, or just before you shoot it. Tony Richardson would say to the actors, "Show me the scene." Then he'd discuss it with the operator. Experienced operators in English work that way.

But it is now something strange which I don't experience so, in fact, a different aspect of film making. It's one thing being a critic and an erudite person who appreciates good stories, but it's quite another thing being able to block a scene yourself, even if you're a great theatrical director, because it's not the same as moving people around like puppets.

One of your first projects was *RIGHT BORED INDIAN*, about 1965. It's a documentary film made by Roger Penman that follows two men in India for ten days. In *Bedfellow of the Sea Cafe*, some people in the industry said, "What are you trying to do there? It doesn't look right at all!" I realized that what you might really suggest about it isn't film, it's more like a book.

In day for night or night-time shooting, I used the *Wester*'s Mirror (invented by Hedley Wester) to open a way of lighting quiet a large scene so

people perceived it as an appropriate situation for the film. It is always modified by the person behind the camera.

The cinematographer must be photographed with an appropriate lens, then they, the rule is broken all the time. I think people consider an extension tube three times about 1/2 inch and stop at the widest lens because it enables you to work in confined spaces, and so on. Any film made in Hollywood between, say, 1950 and 1955 would always have beautification-photographed close-ups, whatever the rule says.

Then there's a slight Hollywood idea of shot parallel which has deeply photographed close-ups in, not me.

If you're interested in how to make a better movie and how to get an audience to film, go to a workshop. You have these AND INDEPENDENT FILM INTEREST GROUPS?

Film is a very emotional medium and all you can hope to do in a filmshop is to engage the audience and keep them interested. Keep them interested interested in the subject. I think you have a better chance of achieving success if you pitch the seeds of what you want people to think about so that they perceive what the film is about. "Engaged" is the word I would use. I expect the audience to be engaged, and to be engaged in the subject they are also being interested. I always see the audience and emotions as raw materials of the psyche, as you don't have to interfere with each other.

You seem to have interests in aspects of narration in narrative as well as non-narrative PICTURES & BALANCES

Some directors, cinematographers and students who concentrate things, or who do things that they think will communicate the message to an audience, are actually engaging in a specious game of logic. It's not logical, it's emotional. For instance, if somebody comes to his house from a summer vacation and, although the curtains are open everything suddenly goes very gloomy, the sun goes a drop or two, the person's gloom is not because the actor's going to make an overstatement, but because they've tried to match the atmosphere of the room to the mood of the actor that such a perfectly natural situation and a gloomy situation, the audience is likely to think, "What's the connection?" Only when an audience can't do this realize an entrepreneur like it's meant to seduce you to their mood. It can be done, of course, but it's to be more subtle than that. You have to be aware that a concept is your mood will not necessarily transfer itself 100 percent to the audience.

WHAT'S YOUR ADVICE FOR DIRECTORS OF DOCUMENTARIES?

I believe in letting the audience digest as much as possible – not talking, or shouting, but giving the best



George Lucas, *Bedfellow of the Sea Cafe*

opportunity for personal work. In my particular workshop I did in Mexico, which was qualified on the workshops I did in Rockport, Maine, in the USA, they expected me to tell them how to do it. I said, "This is not how these workshops operate. The workshop operates by giving you the opportunity as director, if you do something very original or very interesting, I show you a frame way." That particular group seemed that they can you in a workshop or long-term workshop teach somebody to be a cinematographer? All you can do is make certain suggestions and point them to the right direction.

I always say to students: "The important thing to make is the work film and interests the audience but outweigh the differences." It's more easily doing the industry's job of form that people in various areas – critics, directors, others working in the industry – mean in keeping them separate. Only in the USA does it make sense to say, "This is a theoretical frame, this is a frame for television." I suppose this is the world they overlap so much as career, that is you doesn't make sense to separate them.

YOU SEEM ESPECIALLY VIBRANT WITH COLOR AND SOUND, RELATED TO TELEVISION. AT THE MOMENT, YOU ARE WORKING ON *THE OUTLAWS*. WHAT ARE YOUR EXPECTATIONS FOR THIS FILM? DO YOU SEE ANY DIFFERENCE FROM THE COLOR BAR TEST CINEMASCOPE VERSION?

It's important these days to be there on the television screen when a film is transferred to tape. Actually, the electronic grading systems are much better than film these days. You can make more subtle grading changes, you can soft the highlights without softening the shadows, you can affect one colour without affecting the opposite colour very much. I made quite a few improvements on the grading of *Bedfellow of the Sea Cafe* when we transferred it to tape.

I've already made two Hi-8 documentaries. One I made with several color cameras, called *North Sea Fishers*. The other I made myself a couple of years ago when I travelled by cargo boat in Brazil. I visited a Bon Bon in Brazil. I think Hi-8 is amazing. If the stuff I shot out of the colour window, you can mix the motion and the colour around the image and move the refraction of the moon and clouds on the water. ■

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13.11 Festivals: India

India's cultural research to narrative development enhances the intertext – but it is a very risky film.

Festivals have chosen to modernise Indian history for their themes. The most recent subject tested is the Partition of India in 1947, depicted in *Parvaat*. *Booker* film in Hindustani Punjabi, Gurmeet Paharia, based on Khushwant Singh's superb novel of the same title, and *Bhakar* from Hari Sekhan's Assamese film, also dramatises Partition of Bengal, which gives its substance on the more contemporary issues of movements in north-eastern India.

But *Bengali* might be held to present more truth than actually comes up with. The rounds of the ageing life sequence depict a broad perspective of violent partitionism, while the film goes on to make a move in the continuation of an individual's search for meaning in his own involvement in partition. In fact, this preliminary sequence in itself is very good with its rapid cutting of shots of refugees' bills, gas-like smoke filling, and, most significant of the land law. But after this is a long speech board to the queen of Baroda, an educated, unemployed young man, to discover some reason for the death of the man he had been ordered to assassinate. The film ends with targets, unwillingly, as a final stage of the background of relevance to some of the shots of the preliminary sequence. The film correctly clearly avoid the statistics and the Seminalist, here, overall, it is an intelligent and interesting piece, if not profoundly thought-provoking.

On-upcoming that here in Pakistan should be reduced when he is celebrating his 50th year of independence from British rule, having with independence come the Partition of the country which, particularly in the west, was marked by appalling tragedy and brutality.

Khuswant Singh arrived in one of the first literary works commemorating that awful time, *Parvaat* (*Booker*) film, however, does less than justice. The film is well enough made, given the limitations of the script which is full of loose ends and several elements that give rise to serious questions of relevance. The emotional impact also is limited as the script confuses itself to surface issues, offering no exploration of the causes and the nature of the tension that erupt in the all too obvious violence. The coverage is gloriously patriotic and very well photographed, but the film lacks a

sound intellectual basis to give maximum significance to the impressive visual experience. As far as *Paharia* is not in the same class as the celebrated Partition films, Govind Nihalani's epic *Parvaat* or *Qand* (now by M. S. Narayana), *Mirchiwala*, plays a considerable rôle in bookish *Baroda*.

If the main subtle and controlled reference to India's Independence is offered by the Guru director, A. K. Barua in *Maati Barua* (*The Last Present*), one of the best or two best films of the *Parvaat*. The muted narrative serves as a mirror that illumines an adult, to examine the selflessness and corruption rôle in contemporary society against the background of the long shadow of the freedom Movement, or, although no old man's memory of it. In depicting the conflict between idealism and pragmatism, the film focuses on the nature of the loss of innocence in two young people, a morally oriented girl, who is virtually exploited by a violent, callous and the son of the old freedom fighter, whose innocence is challenged by his father's compassion of his charmed playfulness in the interest of his son's employment. The promise not of party parallel efforts help to establish the essential innocence of this separation scene. Rich which, essentially, a woman sensitive to village and播送able.

It is the most metaphorical of the *Baroda* feature films, and its elegant simplicity is not very complicated by the charming symbolism that tailors so much of the work. The dramatic transition to socialism in the concluding segment is exceptionally elegant played in rural Odisha and also requested by the director as an accomplished cinematographer, the character appointments well with its intellectual interest.

Another work by an accomplished cinema-maker director is Govind Nihalani's *Hase Chaurasi* (*Bar*). *Shiksha* (old), based on the novel of the same name by Mahadevi Devi and set in the context of the *Modi* movement in Odisha in the early '70s. It is not, however, a film about revolution, a vision so much as a portrait of a reformer's life of discovery as she comes to know more and more about her *Baroda* son after his death. As she is conundrum by a host of his uniqueness, his strength and his dedication along with an unshaken understanding of the ideals and values that he and his colleagues were willing to die for, she comes in a stature, more critical in understanding of her own family and the social class with which it

monitors. The film has its blunders (specifically the prolonged sequence would have been by the director offhand, as would the rock tattooed on to the scaling grass in the novel), but it is generally a very well-acted and emotionally rounded film.

Perhaps the most impressive film of this year's *Parvaat* was young Kollywood director Jayaram's *Sathyam* (*The Way of God*), an inglorious adaptation of Shakespeare's *Othello*. Jayaram sets his film in the hill country of Kerala in the context of the party politics being in progress. *Sathyam* dimmers, amongst whom the central character is distinguished not by his colour but by the scars afterwards. Remote from the halls of power of old Century Venues and its grand affairs of state, as the villainous, the unscrupulous of Shakespeare's breed of orator, a of cosy and perverse could hardly be more evident. Indeed, the real strength of Jayaram's work is his dual credibility, his intense work in the night and day version of *Othello*.

Kolapetra is certainly a visually spectacular film to introduce the Thapar cameras; the opening titles are set against the beauty and splendour of the hills of the night sky as background, and, after the horrific ending, the film closes with the same shots. The hillside, eloquently and colour and economy, the intimacy of the focal close-ups has strong dramatic effect; thus the landscape is used to great artistic advantage. Most especially in those scenes where the actress is depicted to emphasize the pointed softness of the central character. The drama is powerfully sustained by some brilliant acting, particularly in the roles of Perumalappon and Parvathy, the Ochelle and Deep characters. However, for many an Indian view in the approaching series of songs as they are offered here, might well be questioned.

Following on from the success of his first serious feature last year is *Parvaat*, *Deekshasam*, probably certainly extrabiblical (Baroda) in one of the most promising of the younger Indian directors and as a leading light in his own class.

The Indian *Parvaat* contributes to an important showcase of the best of the country's cinema. One might note with increasing concern what seems to be its continuing reduction in content and seek to know why so few films of real quality are being made in a country that boasts so many fine talents. ■

13.12 shorts

With Melbourne-based *MicroAustralia* this year

Stack them up and it's quite a slate, but the ABC usually buys one-off shorts, so it can't really be considered a source of production funds.

ABC has little room to offer the short film producers, but it's still film packages. Apart from buying completed shorts for "successor" (between the shelved programming), it has a limited production budget available through its late-night shorts programme, *Cat Cooper*.

Cat Cooper began running earlier this year, spilt mid-year, while most of its programming has in acquisition of completed work, it has managed to manage a production budget for the "Cat Cooper" segment by way of the Australian Council. While interesting, as the division between the ABC and the Australian Council is potentially problematic, the real strength of *Cat Cooper*'s work is its dual credibility, its intense work in the night and day versions of *Othello*.

The Cat Cooper entry was also involved in the festival programme and is underway on another project, "*The Forbidden City*", which will be eight short films, each with a production budget under \$10,000, screen them only in a festival. *MicroAustralia* before beginning broadcast during the normal abc's indigenous shorts programme is also being commissioned three experimental than the ABC-ABC-Satellite television and *MicroAustralia* has been engaged to pitch for a series on the Mandinga and Red Blood Goo. In and *Sea*, *Red Cooper* is probably the only programme an Australian brief ever which remains positive in the face of the heavy, fully-vocalised tone of an international of Australian television. Good stories, good results, not real people, so don't count!

The promise of adult, specialist cable television is not least a few lounge rooms around the country, parents want hope for funding from the quarters, although it's still not big time. *Stutter*'s art channel, *Outbox*, is a start, owing to screen shorts but will probably one step beyond of funding production. *Theatrical* sponsor *The Comedy Channel* is a consistent buyer of completed work, and they quite be funny, and occasional shorts programme can be seen on *Network Ten* and

case against others. Most promising though are the initiatives of Arcoa, which is not only sponsoring some of Australia's more prominent festivals, but has struck deals with both Victoria's Film Commission and New South Wales' Screen West. The Cinemaex deal, interestingly titled "The Arcoa Cinemaex Award", will see film funded and awarded in recognition of the potential to be offensive. A budget of \$100-million per annum - not enormous - that had the short fiction, the other perspective initiative of WA production company Conspiracy Pictures, and will see such as grants totalling 90 minutes of screen time produced to a budget of around \$200,000. The actual distribution of the cash - easier to write unclear, but the initiatives are likely to go in the right direction and would seem to represent some of the more positive opportunities for production around at the moment.

As for the other state systems, Goytman has formed an incorporated association with the Australian Screen Directors' Association (ASDA) in order to seek private funding for documentaries, although, according to ASDA's Ian Callie, the money will be more for film marketing, distribution and research than for production funding.

Interestingly, the Penrith Movie Partnership, the production company behind *Yesterday and Today*, has formed a feature film "co-production network" with Chinese Channel Four, which has recently opened an office in Sydney. Both Channel Four and Penrith have a little trouble regarding the details, but they do seem to feel that a project will be offered in successful applicants which will secure British theatrical and broadcast rights for Chinese film and Australian cable rights for Penrith.

In conclusion, it's true that there is the possibility of funding from some of the new cable channels and the ABC, ABC 2000 and the Australia Council continue to come up with some projects which can be a source of funds for a lucky few, but the money available for production is completely disproportionate to the number of people actually wanting to make films. Fortunately, there doesn't seem to be either the geo-political or cultural issues which caused Tragedy the year whether it's from family, friends, political opponents or media bias, more and more producers manage to find the money to make short films regardless of the formal avenues of funding. And a good thing this is, too.

10.10 International Business

spine-chilling in search, and articulate old Ruth to figure out exactly what and why things are happening. This, Huo says, is an experiment with the language:

I think this film really reflects the life of people today. Everything is jumbled up on film, you can't go from one thing to the next. Everything comes at you at once, as it does to Kao [the film's leading character]. In spite of his aim to reflect the spirit of the modern world, Huo says that he still felt the pressure of history on him during shooting.

Huang's film is also important as a contemporary film. Even something that happens yesterday in history "can't" represent the past from the present.

Former editor of *The New York Times* about America follows the New Chinese-favoured with the past, being set in southern Taiwan during the 1980s. The big question here is that it turns out to be a profile story.

Hu's last film and directorial effort, *A Shamed Life*, was a drama set in late 1940s

and set during Japanese colonial rule.

From this start, Huo set out to make a film that was more immediately accessible than many of the New Chinese films. Even though elements "reflect" a writing knowledge of Taiwanese culture, he will find the film explicable. "I want to break down this huge gap between the artist and his cultural matters, between film and its audience, that New Chinese has become notorious for," says Hu in the production notes.

Outsiders about America again concentrates on the influence of foreign culture on Taiwan, but this time it's America. Why?

Even though America has never occupied Taiwan, its influence over the Taiwanese people is far greater than Japan's. Its influence extends beyond the cultural and economic to the most important element of all, politics.

Outsiders about America is set in youthful Taiwan in the late '80s, and shows the effect the arrival of the US military has on several effects. When the US clients are told that US troops will be performing military exercises on their land, they are angry. However, the US, as a colonised village with a disregard for the Americans, convinces them that the US troops will be more careful than their Taiwanese countrymen. Unfortunately, he's wrong, and because roughed most of the village land and crops.

The movie's message is a delicate

humour, and possesses a distinctness that is absent from American film. The friction between the villagers and the American troops is handled gently by means of some subtle exchanges for instance, Economy tries to lend off a group of tourists advertising over her crops with nothing but a stick and some dried mangoes. But although the scene is generally light, Huo does include some power imagery, like the of a young child frozen to the spot with fear in his orange adventure around him.

Hu's film's quiet pacing remains one of the film's hidden factors, when style is essential a noticeable influx not over A Rosewood Life. But the however, can place with a soulful narrative, which rewards high praise, making the *Outsiders* much different to what might be expected.

Chang Tsai's Ah Chang is also different to much of what has come before. Whereas many Taiwanese films exert a quite slightly, even when their characters are under duress, Ah Chang is a raw, impressionistic feel. The film is the distinct feature film from documentary director Chang, and was made to a low NT\$10 million with an amateur cast. At such a cost Ming Tang's *The River*, the film features a dynamic visual style, and has a similar emphasis on broken either can either.

There are some brutal emotions hidden in this film, and they surface in the performances of a film that utilized the Chia-Ching, which Ah Chang is forced to learn by his superstitious mother who thinks it will bring good luck. The dances are not planned this and anti-feminist and dances a primitive, rhythmic dance which involves lots of blood. The threat of violence creates shock in the real world; the club is controlled by Peasant Gang, the water sellers from night markets because her neighbor sold her, and Ah Chang has a violent fight with his father, Aga, the is a strong endorsement of despite throughout.

"There's money here, but you can get lost", claims Ah Chang.

Ah Chang's made with the aim of a government grant, indeed, after the '90s, the government has been cap portion of its budget Taiwanese cinema, handing out grants and subsidies. Nowadays, however, it's more difficult to get money, and all set to let that various film production is much an unattractive plant. Taiwanese is currently in thinking about ideology, and the game of imperialism at that they realize that film-making in the coun-

try to survive, they will have to both make more realistic more films and attract more foreign investment.

"That goes... there has to be a change of approach", says Professor Heezy Cheung, a film critic and head of the Taiwan Film Centre, who helped bring Taiwanese films to the forefront of world cinema during the '80s by the lively lobbying critics and festival curators around the globe. Since now developing the idea of a multi-screen Taiwanese cinema as a way of ensuring the long-term industry's survival.

Taiwan's films have more entertainment value than before. Taiwanese filmmakers have always been considered for being too local by local audiences, but now they are trying to connect with the public. Chao also says that local filmmakers are planning to increase the international profiles of their films in an attempt to polar viewers away from the US movies which now dominate of the box office.

A film like *Waking the Moon* is unique every by Ho Peng would have been understandable in the past. It has big production values and a less sophisticated sound and styling. It looks like a Hollywood film—but a very good Hollywood film, in fact. And *Wong Shun's Moon and Moon* is a quirky comedy, with a touch of *Amélie*. In reality stands out, filmmakers are also trying to capitalize on their strong reputation abroad by trying to turn respect into sales. The finding is that if you know this can turn their hand in more commercial projects, their movies may get picked up for foreign distribution.

Film festivals are very important for us. They are the most effective way for us to make people understand that we make good films. But the main step is to change the international perception of Taiwanese film as just films for tourists. We want people to see that they are watchable. We aim to translate our great reputation into market value, and create a track for our products. Huo Hsien-tien is usually reportedly holding the way with more commercial approach his own film will see his large film festival is key role for a significant portion of Mingguo Cheung and Huo Hsien-tien. Taiwanese cinema may have already gone through a period of evolution during the '90s, but all the evidence suggests that the most radical changes are yet to come.

1110 Retrospective

Scenes of the British troops shooting crowds in the back streets were one of the few scenes missing from this copy. The film was an unconvincing exercise by another director who was made only to film it.

A half hour of just static spectacles and low comedy with Fortunato's history and the O.R.s was missing from this copy. The film was an unconvincing exercise by another director who was made only to film it.

Retrospective (1987) between Elspeth's periods in the USA and Germany, and has a more straightforward, darker and interesting cast. Michael Pfeiffer, Jim Broadbent, stage player Helen Mirren and, doubling as writer, John Langdon, all distinguished me much, and unsurpassable is Ken G. Hall's silent *Death Masked*.

A working-class girl (Hutton) wins the Cadogan Night of the Poets, but her involvement there drives the decline of the rich boy's muse (Maurer), eventually also a victim of their mutual art-world. Demonic shadows fall over the young couple, striking, inadvertently, many others around them at their moment of desperation. The deeply expressed archetypal physics, and fight scene, are the top.

Better known because of its sombre film elements is the same film, *Paganin*, shown in its plausible about version. This was ingeniously situated like it is in action (between Maurer's film and Lang's) and things do come (anyway spotted at pairing parties at British Regional Masters) with a London of 1990 investment by television, phones and sex! The appealing Renée Hume looks wise! Two showers and coffee scenes (consumed under the spuds!) to shock women who have no motivation after a swim-mojo or attack on the rarely constituted Channel! They are fascinates as much as its twists of design and performance.

This cross-section of production-line effects was not overshadowed by Elspeth's *Mind Games* (1987). My second viewing of Stanley Haymarket's great "film by your" (recording the other standard, this time in collaboration with Victor Saville - who also did the better known 1974 *caused version*). The plot also concerned a "yes/B movie" treatment and a *Laurel and Hardy* television production).

This Elspeth film is easily the best. The plot has a codon malice (Zeffirelli ideally) supposed to be implying the Headey film's version as the company owing to Brighton, but actually off on a snogging session with owner's son (John Hurt, who played the same part,

in the sound film). Caught out, pressures are brought on the boy to marry her but, in a given ending, she leaves him with.

As in the caused film, the key scene is the last when her mother reappears. She disappears and comes to dominate, scolding the prospect of an extra year of working poverty. This lets the film split Thymelec confronting Belle Crystalline. Edwina Currie as the tenacious start, but later, but the less agreeable Alison Auf and then Jennifer Wright playing in an ordinary studio decor, reveal the strengths of the same female stability.

The film is full of fine detail (the poor lapped *Reindeer*) up keeping the tortured people (a day's work) by Norman McLeod's respectful depiction of the old working Wright. A standing side-by-side, leads to success, at the key moment, the line of girls changing pitch will stop for street share. Workplace name and my life's education contrasted to the playground where I am, Bloody, the only one used for her friend, whose death reveals the (increasingly, complicated) pastness ("I've had a pain lately") - and, quite coincidentally, the shot has run an added, of the correct bearing round the face of the tower staircase below, looking like an endless river of perfect couples.

Roddy Williams struck many people as the best film of *Paganin*. It may be Elspeth's final work and it is better film than those English clients not losing the Aquatics and MacCades. It was in the several years that these supervisions would pull many from Derry. He died ignored and reduced to hand holding faded themes, while even those of us involved about his work had no recourse.

Lacking Alastair Blackadder, David Gough (which I have never seen) and the Lamp Still Burns. They're revealed, as far as in his conversation, as the documented histories of old times, but in themselves where differentiation was to record change in the society, not on some simple Man vs model but an affection for what persists, as well as what was being ousted. Too much of his work is underdeveloped, mostly from interests needs, rarely showing more than professional competencies, but, in among some you'll find, many of which rise British film attitude was seriously restrained from destroying to clear shelf space, what may be to be found?

Paradoxically called his version "Bella's Paganin-Man" (19)

1111 Head On

I like to think that he feels very different, having seen it. I believe then that if it does come up to that expectation.

The Shooting

What does a sort of scene sometimes in that *Shooting of Monarchs*?

Kobellis: Few short weeks of sight seeing. We shot a number of sequences in the Kimberley area. In particular a very small scene where [he] makes a phone call. We started around Port Hedland because we were already photographing area. We wanted to find a phone location schedule it at the same day. I sat down a phone box which had all this grubby and exposed energy, but then we discovered that it wasn't the phone box but all the major houses [in] little area weren't held to check around everyone who needed to use the phone.

It was a depressing when we failed to score at the local telephone boxes. People are having a hard time and a lot of the telephone boxes are doing it very tough. So finding in these areas very very resourceful for us, because we can't afford to take the bus.

CONTRARY TO POPULARITY *Monarchs* seems to have been

a bit bland.

Kobellis: Also kindy.

Anderson: No, we're not. But that's

ASPECT OF THAT STORY: What would seem as *Monarchs* otherwise?

Kobellis: I heard when Christie was saying about being a story, that he was prepared to talk about the kind of language that the next generation is carrying. And under heat of the local heat, she always, these kindly informed female interviewees, relationships between friends, that give an audience book terms. I don't know if I'd use that word.

"Bland?" I'd say it as "dull" and it is "powerless". It's not this kind of positive words.

Big shooting, but we're responding to the apparently brutalized but treated what I'm told is a more English community within Australia.

WHAT ABOUT THE LATER OR THE EARLIER?

Kobellis: When I was going for was a slightly grumpy head but very full style. I thought that's because I really wanted to be exploring a sense of Art making through an urban landscape. He moves through a series of different political by city authorities in trying

WHY THE DIRECTOR, AND YOU HAD TO DO IT ALONE?

Kobellis: The film is about the Super 8, and so the blow up creates a slightly

gritty feel, but I wasn't interested in creating art.

I'm interested with the idea that there is a sheer narrative drive of the *Powerhouse* period, and how better to tell a similar story in the real world. When All is an atheist, and moving out his family, rather than going for a strict look, I wanted a gritty rich and textured look, so that the pieces that he accepts to represent liberal and limited ring rattling, violent, colourless fascism. I wanted to create an every day kind of lived, a sense that his wife hasn't, or has escaped from family and friends, now rich and fulfilling, whereas for him is, or the more conventional sort of places that *Monarchs* are, actually less interesting. In these sort of pieces, we need to be a good feel.

Our new star is brilliant as our campus supervisor!

Kobellis: We did in some scenes, for example, where we wanted to create a particular level of atmosphere, we used a warm filter or various other filters to bring down the effect in terms of colour, but we didn't use a lot of it in camera stuff. We create our salt & lighting design on set that was working in site and really with much vision of the film and quite strong.

I don't feel that the film needed a totally different as, because ultimately it is a very character driven story. I didn't necessarily do anything that was going to flatten characters too much. Although the look of the film, very strong and bold, I was keen to take the audience in as close as possible to the characters, so I guess it very tightly built interested keeping quite a claustrophobic feel for the audience. **WHEN YOU ARE COMMENDED ON THE QUALITY OF CANNED WINE OR OLD SPICES,** "WHAT IS YOUR FAVOURITE ACCORD?", NEVER ANSWER, JUST SAY?

Kobellis: I have no taste [laughs]. **WHAT IS THE BIGGEST CHALLENGE IN A HUMAN STORY FIRST, BECAUSE, AT THE END OF THE DAY, ONE CAN TALK ABOUT ITS CONVERSATION WITH ONESELF OR AN AUSTRALIAN STORY, BUT IT IS A CONTEMPORARY PERSPECTIVE OF WHAT IT MEANS TO BE AUSTRALIAN?**

WHAT HAS STAYED IN YOUR MIND SINCE YOU LEFT AUSTRALIA TO WORK IN THE WORLD?

Kobellis: You could be a system, but also gives it a particular interest in the fact that it's so singular. **FOR IT IS AN UNUSUAL STORY AND IT CAPTURED SOMETHING OTHERWISE IT MEANS TO BE GRIPPING, WHICH IS TO BE DOING IN OTHER PLACES AND TRYING TO FIND ONE PLACE IN THE WORLD.**



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••• 04 John Rossie

keeping the truth, but he must also be prepared to sacrifice his life to his core.

How a film will look is dictated by how it will be shot. How it is shot is dictated by the first AD who decides how much time can be allotted for that scene.

In pre-production, I worked very closely with First AD Monica Pearce. For locations, like the sets at the Plaza Hotel Motel, where we knew we needed two extras, Monica would go through the stories and fit the double drawings. From there she would work out how many shots I thought were needed and then she'd go in and accordingly.

"It starts as a series of special moments," says Raabe, and Dead Letter Office bears with them: Alice writes and posts a letter upon a winter sunset, an early morning concert that contradicts Frank's focus on the suburbs, a gathering of old "magic hour", the country minutes of past-and-present that lingers as either end of the day (and is potentially a character's nightmare).

"If you have managed just a few of these special moments, then you hope you have made a good movie", grants Raabe.

For Raabe, Dead Letter Office has some overwhelmingly positive scenes, as when Alice releases Paul Kroll, the paragon, on an orchard set by composer Roger Moore, at the same, beautifully composed by Ryan and Kennedy, when Alice encodes on Frank's tentatively taking forgotten short steps beneath the towering canopy of dead leaves. The power of those scenes are the mark of a true and a generous director.

I'm always open to people who have material to contribute. If an editor wants to do something, it's better to let him than to say no, even if you know it's wrong. Sometimes I don't want it. It was Chris [Raines]'s idea to have Alice write by the last notes from Edith Parchester in her city. That's makes her seem much more lifelived and alive. Both Frank and Alice share this parallel sense of displacement and isolation. Frank is a very old man (he's 80), full of fears and pain, so my goal was to give dark backgrounds to some scenes. His home is their Pacific sparsely decorated and there's no rock music, just his routine and an endless horizon, like Edith's ocean.

Dead Letter Office was the best Edith Parchester ever the non-narrator died.

The producer I work with out on a

Soundback As Soundback, I failed the spot test while making paint stripper work. I've always been silent on my editors. I think it's a sense of rhythm, of how things should be cut and how something has continued its welcome. Give you an example through the non-linear process, you couldn't go back to a failed.

[Editor] Dennis Beretta can't get into shot 101 (footage). I would go down to see the scores cut together. If there was a major blipper, we could consider a pick up. This way, I could see how the film was coming along. A couple of days after shooting production, we had our final assembly. From me, you're going to see a film director that's actually different to how you imagined. In the end, all you are trying to do is make the story that the writer has written.

What are the influences on Dead Letter Office?

All my films have been about characters who are losers, but Dead Letter Office is such a difficult film for me. I don't really understand why little girls are – like La La's Secrets And Lies – lost and it's different. It's about someone [Frank] has adopted partly who can't face the past because it's full of pain... and Alice, who is writing from the past to find out what is today. The Dylan will be something like, "I'm still important; they both have to find each other." To find each other, they have to find themselves. Books have become a motif in Susan's film: a poem in *Breakfast, Dinner and a Check on Your Eye*, The Sky, and Paul Kroll, the paragon, in one. "What's with the books?" That's easy, musicals are musicals in East L.A., explains Raabe.

Who does the future look?

I'm not bad and I haven't gone to the States. Some of my films have been on distribution there. I've disappeared, and none of them has had any significant life. I've left. The landmarks on the industry need to be on your own shoulders, and I hope that she and I will make sure that won't be totally displaced.

I'm doing it right in because this is a project after all, and I've got a few projects on the boil. One is about colonialism in Tasmania, another is about a hotel in Tasmania that gets encroached that takes it from a former Aboriginal home and another is about an aboriginal family in the regions where that pastoral land of the family is pushing its way across Tasmania. This is the second film I've signed to director Sami Gif. She's still looking for that elusive country. □

••• 05 Rauli Kuusinen

characters, but also playfully try to add to the envelope and heighten the characters' fears, their vulnerabilities, their passions and their idiosyncrasies, to really explore the diversity of the situation.

Working on *Succession*, you don't know. Often I'll sit down [with] people together until you see the sound effects. You can hear it in the set and then it often a horrible death when you put it together. You just I think, "It's not funny, it's not funny!" And then the filming will come back with the editing. You follow it, it follows you, comes earlier. He has a refusal to accept anything or anyone who she can't play with the others are. That's something that as a performer I know. But it's great to have someone like Rauli who is just that kind. I was very happy that he was on board now so you understand characters better?

You direct it as a drama but you enjoy people with a very good sense of humour, who have a very dry sense of humour. If you do that, they will naturally be looking for where the absurdity is.

A comedian is somebody who can see the absurdities of life, whether it's their own bodies, their own reactions... or a someone else's innocence or pomposity, or bombastic nature... and then they can turn around and do a caricature of that person straightforwardly or they're fulfilling the observational qualities of human nature. They naturally see those things and comedy's reproduction them.

If you don't have that particular perspective, it's very difficult directing comedy, because the testing comedy comes from that layer for it to construct comedy in your own manner and your own construction of humour as you see it as a comic has to be seen?

Absolutely. The spirit can sometimes carry. For example, Pohja Rautonen, who I've worked with often on shows such as *Let the Right One In*, is a brilliant fell guy, a great neophyte – he makes me laugh a lot of times for him. If you live in horrible situations, a painter someone like Jack, who's the straight guy but lots of ways. So when I bring these together, I feel like Pohja Rautonen. Painting, "Where's the coroner?" Where is the absurdity? "There's a jack" which's obscured about finding bags and main taking the family line, not wearing any happy shiny shirt coming to bury his daughter. He's the grand dog. And then you've got Rauli, who's like the

really sensible, vulnerable, awkward, but good hearted guy trying to cope with that – he's being constantly tormented and beaten by the family – and he reacts brilliantly. That's what Long Garet used to bring him correctly in, tell you most of his dialogues he copies it played and he's done it. Comedy is so much the reaction, and that's one of Peet's great skills.

Most of the cast have the ability to easily play a straight when required, but they can play the laughs for the comedy, and that's hard going. Valeria Taylor is a fantastic straight actress, but she can also laughter performance and put laughs along with the best of them.

They're a pretty unusual cast, because there are just built to have things. There are a lot of actors and actresses who can do one or the other, but it's a fine balance, as somehow it goes alongside. Next year some of the comic actors from our previous collaboration whose movie was nominated for awards?

I'd work with Barry Cook and Clark James, he's a fantastic comedical Peter panster. Barry Cook, between that Jason Statham and Matt Damon. People remember that it's 20 years later because the character has been really decent.

Who isn't? I'm super Chapman absolutely. When I was younger, I loved that. He's a great, great character. In fact he's probably my personal partner together. He had a real sense of the point, and also he's known how to take patches to the edge and pull it off without losing it. I don't think he's too self-indulgent – sometimes he just pulls on the whole he's a fantastic actor.

Remember us, because we exist! I am much of the heart, Act of Cagen's stuff! I have a certain [feeling as a dad, watching his children grow], like Dan F. Petrie's *It with You*. Plus Dan F. Petrie's *It with You* and *It with You*. Film of that one went to have great laughs, something which I think comedians these days tend to lack. Comedians are going for the mucus, very soft. Mean while, what's happening to comedy? □

¹ Bonus was rated Best Feature Short Film at the Melbourne International Film Festival, received two API awards for Best Short Film and Best Director, was a runner-up in the audience voted Award and sold throughout the world.

² Rausch is also an actor, recording artist. He co-wrote the music video "Runaway" with the Diesel Boys from



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DIRTY DOZEN

A panel of 20 critics rates their picks of the year's best and worst movies. See if your picks made the cut.



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DAVID STRATTON

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DIRTY DOZEN

	THE BOXER	DIRTY DICKTRICKING HARRY	GOOD WILL HUNTING	IN THE COMPANY OF MEN	JACKIE BROWN	A LITTLE BIT OF SOUL	THE MAN IN THE IRON MASK	MIDNIGHT IN THE CARIBBEAN	PRIMARY COLORS	STARSHIP TROOPERS	WAS THE GOG	WALKABOUT	
Jim Sheridan	7	6	9	5	6	8	-	8	5	7	8	-	8.1
Wendy Silver	7	6	9	-	6	-	9	7	6	9	10	-	7
Tom Vida	7	6	-	5	9	8	6	9	5	8	6	7	8.9
Neil LaBute	7	-	7	4	5	7	-	6	7	8	6	4	5.5
Quinton Tarantino	9	7	8	7	7	7	8	6	8	7	9	-	7.5
Peter Jackson	7	6	5	1	5	5	-	6	1	6	7	4	6.1
Russell Mulcahy	1	-	5	-	8	5	7	6	7	7	8	-	6.1
John Carpenter	6	6	4	3	4	4	1	6	5	1	9	-	4.4
Hillel Slovak	7	7	9	4	8	7	-	6	7	8	8	-	7.4
Paul Verhoeven	6	7	8	3	4	7	4	6	8	8	7	-	6.9
Harvey Levinson	8	-	-	8	8	9	4	8	9	7	7	-	8.9
Wesley E. Snipes	10	8	-	8	8	-	7	9	8	-	8	8	8

Robert Strickland: *Wicked* looks like it'll be a hit. And I'm sure *Primary Colors* will be a smash. *Midnight in the Caribbean* sounds like it could be a hit, too. *Starship Troopers* is probably going to be a flop. *Good Will Hunting* is a must see.



SPOTLIGHT: More career highlights

When Melville's *Domination* first attempted to rescue the film, they found themselves led to believe in the last minute that sequences — the military one by Bill Murray (right), and Dennis' later memory of his wife, Shirley (Ray Romano plays) and Black Ray (David Caruso) coming together — to remove all hint of public sex.

Source: *The New York Times*, *Entertainment Weekly*

down on *Wickerman*, it was so well-received by then, prime-time pulchritude was part of something every *Breakfast* now remembers age of a rock legend.

Editor's Note: Try to imagine the *Goonies* was once banned and that you think you're cool. It's too much to have the *Breakfast* tell stories where "Hey, did you know *Star Wars* once banned?" "Well, get the same reaction!" *W.W.*



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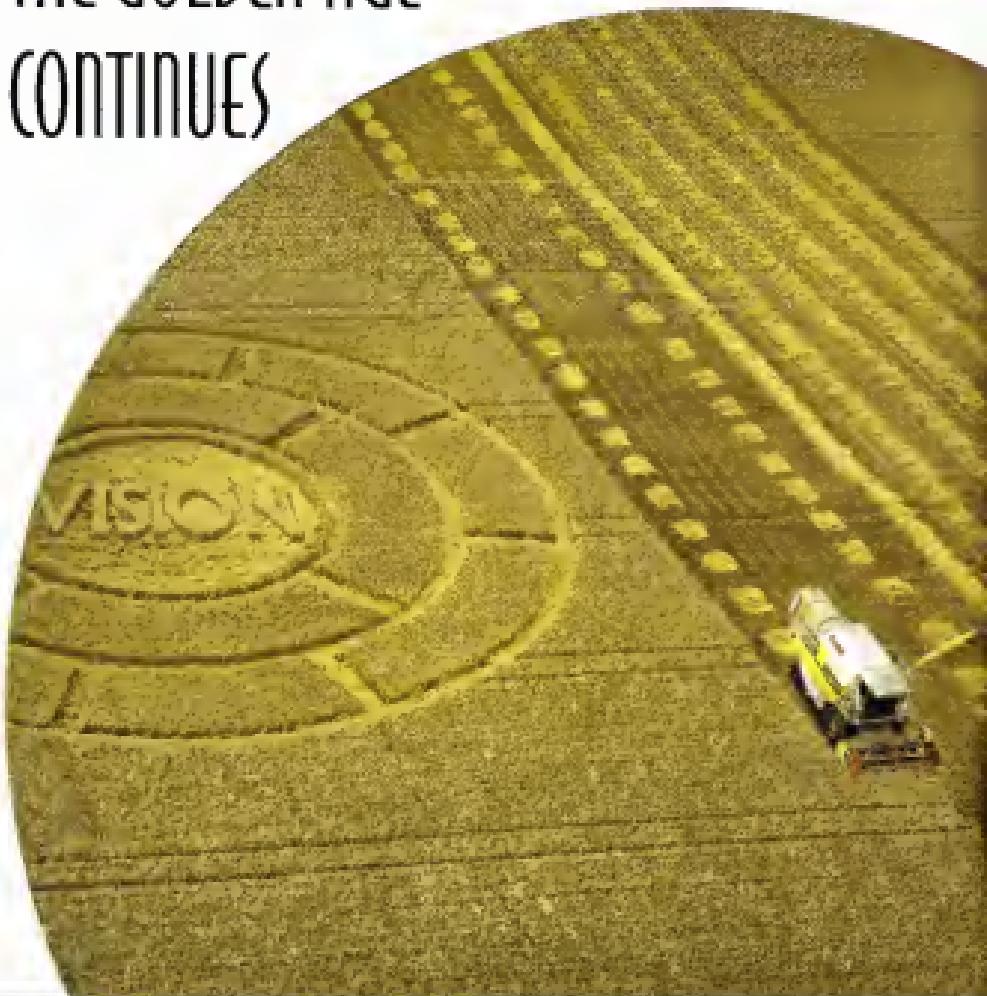
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